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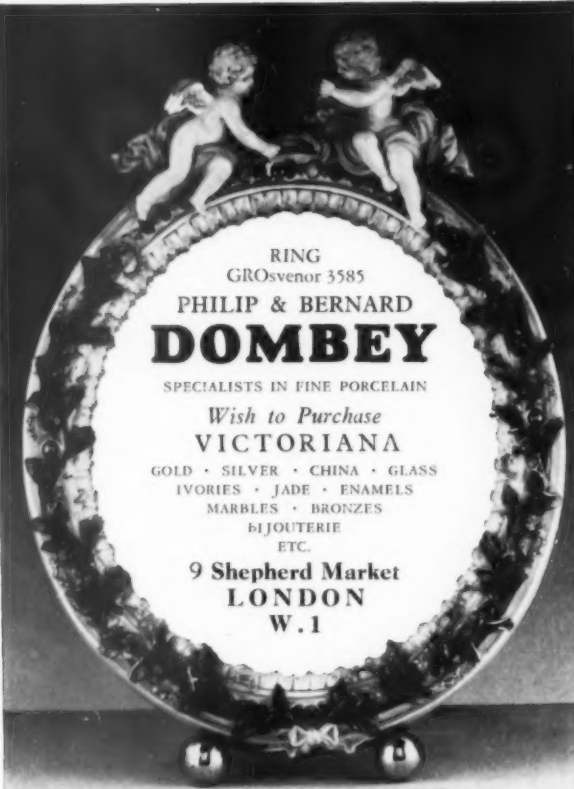
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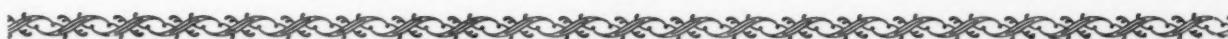


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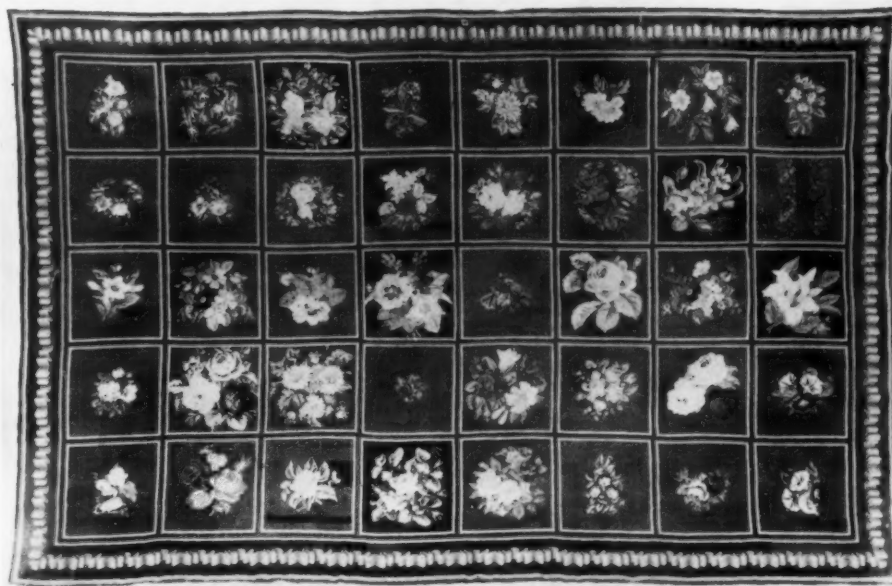
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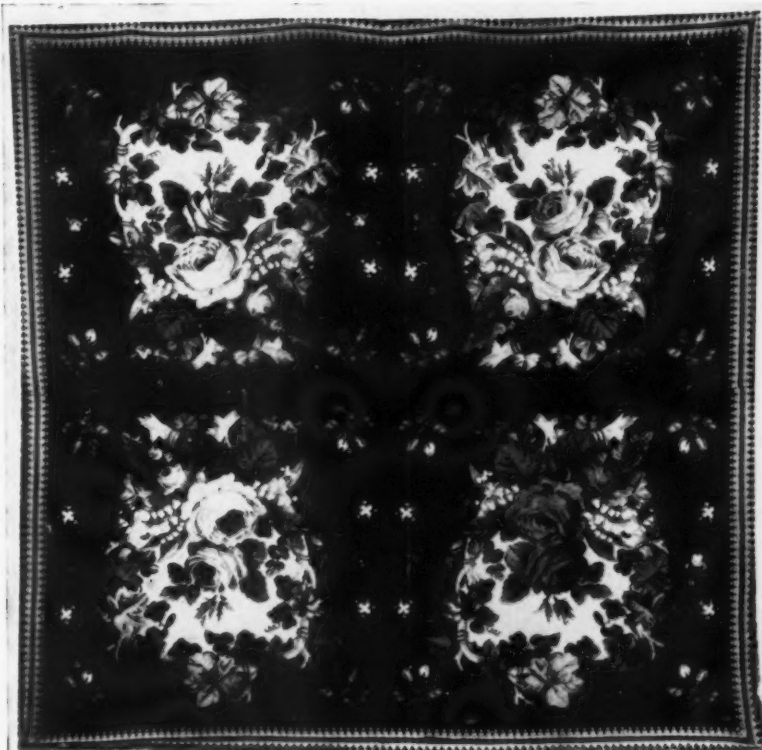
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ON COVER

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CURRENT SHOWS AND COMMENTS

GENTLEMEN versus PLAYERS

By HORACE SHIPP



The Spanish Ambassador
and his Family.

By Daniel Mytens
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THE dual excitements of the month have been the Churchill One-man show at the Diploma Gallery of the Royal Academy, and—at the other extreme—the New American Painting at the Tate: the one, the apotheosis of the amateur; the other, the last word in professional painting. It would be a fair corollary to say that they represent the national temperaments of England and America, if one could forget that Grandma Moses, almost certainly the most highly paid of contemporary American artists, bats with the gentlemen and not with the players. The whole situation created by the showing of Sir Winston's paintings at the Academy, which might be assumed to be the stronghold of painterly scholarship, is fraught with paradox. Let us agree that it is really another gesture of our hero-worship and national gratitude. Also that it will provide a magnificent "gate" for the R.A.; and another attraction for London. It would be churlish not to rejoice in all this; and, indeed, we do. A little element of cynicism comes in when we have those highbrow critics of Art with a large capital A who have for some decades abused representation acclaiming the popular viewpoint on these most popular paintings. We either enjoy these pictures because we enjoy everything that Sir Winston does, says, writes and is; or, equally, as we enjoy the host of good—actually better—paintings in the Summer Exhibitions at the Royal Academy itself. Sir Winston shares that aesthetic, although by the circumstances of his tremendously busy life he has not achieved that painterly prowess. What he has is a love of nature in gay holiday mood, a courage in tackling subjects which might well give the most skilled artist pause, and a tremendous enjoyment of painting itself which is conveyed in his work.

Personally I enjoyed best those pictures where the sky was shut out by surrounding trees and the effect produced by reflected light. *The Goldfish Pool at Chartwell*, *The*

Loup River, Alpes Maritimes (which Sir Winston gave to the Tate): these are as successful as they are daring. So much other is too garish, too strident. But we need not be too earnest about it all as art or technique; for it is the happy escapism of a nature basically resilient.

In a curious way Sir Winston and the New American Painters are brothers under their skins: both succeed by their attack; both attract by their startling virility. Whereas, however, his representation lures the spectator beyond the painting to the thing painted, these Americans bring the mind to a full stop in front of fifty square feet of brutal paint which constitutes a thing in itself. A new word is wanted; something which has hitherto not existed now exists. We have been forced to consider the *fait accompli*, but forced to do so partly by their sheer size. Largeness is a psychological factor not to be ignored. If these objects were each two-feet by three (an average picture size) they would become mere Yankee doodles. We should be bored not impressed. But one cannot fail to be impressed by a sheet of paint about the size of a cottage wall. They have variety, the variety of partly controlled accident, to add personality to the mere impressiveness, and to this extent are works of art. Then, as the unpredictable outcomes of the impact of paint upon a surface they have the interest of works of nature. Did not Leonardo bid the artist consider the shapes created by nature in mud itself? Is all this enough when the first sensation and *réclame* is over? I would not think so. *New American Painting*: yes. But is there the possibility of development for ten successive years? That question is not irrelevant when we discover that this type of thing is being acclaimed chauvinistically in America as a new tradition which will free America from dependence upon the European traditions and establish her art in its own right. For this reason among others it is being supported there and fostered; but glad

as we are to have America "a noble and puissant nation shaking her strong locks", etc., I feel that she can safely share the European tradition.

PROFESSIONALISM FROM FRANCE

True to that European tradition and yet contributing his own distinctive note, the first One-man show in England of painting by Bardone at the Marlborough Fine Arts proved outstanding. The avenue is Bonnard, Vuillard, yet we err if we search too closely for derivatives. I mention these names chiefly to stress that Bardone is a figurative nature painter who stems from the post-Impressionists of this type rather than from School of Paris pure art. He is inspired by appearances and his work is a balance between art and nature. It is immensely capable though he is still only just over thirty years of age. He can encompass the grandeur of mountains, not in their overpowering manifestation but in those softer aspects as they rise above the villages of the Jura. *Neige de Printemps*, *Paysage à Salins (Jura)*, and *Grande Neige*: all are authentic vision, lovely colour, excellent in tone. This is the kind of professional painting which goes so far beyond even the most paint-happy amateur; It is also the disciplined acceptance of a visual inspiration which makes mere explosions of crude paint look like nursery accidents. I was almost impatient with his Still Life studies—though the one *Nature Morte au Faison* was entirely satisfying—because one wanted him to measure himself against mountain villages, boats in harbour, the challenge of Spring. A Catalogue introduction by George Besson, which proves to be a model of its kind, uses clear and comprehensible language and places the individual artist in contemporary perspective against his predecessors.

POETRY AND PAINT

The discipline of nature is accepted a little less by Anne Redpath who has an exhibition at the Lefevre. This Scottish woman artist is full of feeling and poetry. We would call her an Expressionist were it not that the term has come to denote a degree of violence, for Miss Redpath's nature is much nearer to the twilight mood of Celtic poetry. Even when she works on the Mediterranean the result is slightly muted. Not for her the primary colours in full sunlight, albeit the picture she actually calls *Mediterranean* does get something of this, and accordingly has more definite form than she often achieves. Her compositions, with their tendency to fall away at the sides, are not always happy. That of *Bric-à-brac* I personally found utterly confused. I felt at peace again with the water-colours in which her sensitiveness has more play. One of *Lilies in an Irish Jug*, with little colour but lovely in its evocation of light and the beauty of form, was particularly charming. Her gifts are essentially feminine and quietist.

John Napper, who has had an exhibition at the Adams Gallery is also a poetic painter, though in his case the accent is rather more on the paint than on the poetry. He has always been a delightful colourist, and long ago took Impressionist figure painting in his stride. The trouble—it is probably more a virtue than a trouble—is that he strides on. Now, after several other successful forays in style, he has returned to Paris and allied the Neo-Realism of a Rebeyrolle to a kind of abstraction of coloured honeycomb. The result is almost cloyingly charming. Rock forms and plant forms, a dog with a bone lying on the flagstones, landscapes: all he "turns to favour and to prettiness". He can organise the largest canvas in this charming mannerism, and the result is delightfully decorative. Moreover, there is so obviously a love of paint for its own sake as a thing of real beauty—how different from that cultivated crudity and violence of

the American New comers. In fact, the charm triumphs. As R.L.S. said of Raeburn: "When a thing is as pretty as that criticism is out of season". Anyway I have always held that John Napper, whilst he has had a certain success, has never received the recognition he deserves.

MORE FRENCH PROFESSIONALS

"*Peintres d'Aujourd'hui*" at Tooth's are much more statically themselves. This is always an interesting selection of works bought in the artist's studios, and those chosen are usually typical. Buffet is here with a *Tête de Toreador* in straight lines which would pass for a caricature of his mannerism; Priking with a fine *Tour* and some depressing *Fleurs*; Legueult with a very colourful if formless landscape, *Le Vallon*, and several pleasing drawings; Clavé, Civet; Gannet with a strong head and shoulders of a girl, *Le Manteau Bleu*, which looks very realistic in this company; Babouline with his *Bateaux Bleus*. If it is chiefly the mixture as before—though a landscape by Clavé, *Paysage à la Grille* is a change from his more usual figure work—let it be agreed that the mixture is a good one, demonstrating that professionalism in Parisian painting which is at once its virtue and its danger.

One newcomer from Paris is Aizpiri whose exhibition is at O'Hana. He has a very distinctive style: flicks of pure colour which might have strayed from the palette of Rouault build up portraits, clowns, harlequins, pierrots (again a teasing link with Rouault), or still life studies. He is a gay painter, and in most instances one feels that the subject essayed does not stretch his arm enough. Two Venetian landscapes and one of Notre Dame show that he could reach beyond his own studio table and sitter's chair.

With him at O'Hana is a South Italian woman painter Anna Salvatore who depicts the rock-'n-roll 'teen-agers of that region in a mood of Social Realism. She conveys their quite terrifying vitality and untidiness, their positive masculinity and femaleness, in a way that would have delighted D. H. Lawrence. An illustrator of power, she too might well apply her talent to something more ambitious.

MARTIN BLOCH AT THE KAPLAN GALLERY

This retrospective exhibition by that very serious German artist who was linked with so many of the movements in Germany before he finally left there in 1934 and established himself here, is largely devoted to the painting he did before that break. There are also a room full of the drawings done here in more recent years. Bloch has a Teutonic earnestness, which makes him almost too scholarly. There is a slight smell of the lamp, and not enough of the light of the sky. One yearns for the insouciance of Sir Winston's irrepressible holiday mood: one touch of the amateur would save him.

EVENTS AND COMING EVENTS

At a moment when there is a certain dearth of Old Master art we may look forward to May when Leonard Koetser promises another important exhibition of Italian, Flemish and Dutch pictures.

Meantime at Frost and Reed's where I had gone to look at the fine selection of XIXth century landscape and genre artists—the Shayers, Williams, and such, in whom this gallery specialises—I found three really magnificent works by Daniel Mytens. Two were individual portraits, respectively of Elizabeth of Bohemia, the daughter of James I, and of Elizabeth Basset. The third was a Group Portrait of the *Family of the Spanish Ambassador* set out of doors. All three show Mytens at his splendid best.

The Mayor Gallery, moving from Brook Street to South Molton Street, are opening their new premises with an exhibition of Max Ernst.

BAROQUE PEARLS—III

By PETER STONE

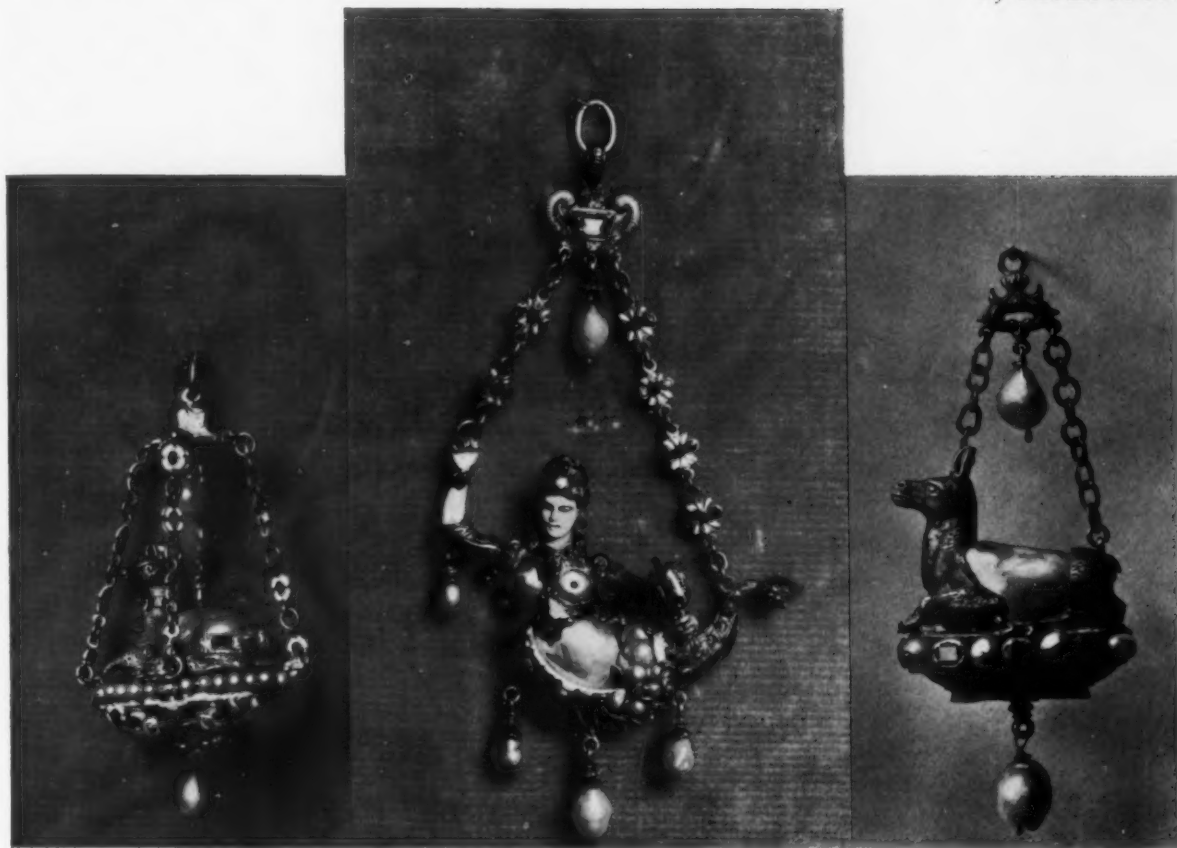


Fig. I. Couchant deer.
(?) German. XVIth century.
Private collection, Paris.

Fig. II. Mermaid. (?) German.
XVIth century.
Private collection, Paris.

Fig. III. Couchant deer.
German. c. 1600.
Waddesdon Bequest, British Museum.

AN important private collection in Paris contains five pendants, including a delightful little couchant deer (Fig. I). A most boudoir deer this, scarcely of the same family as the amber-enamelled open-air animal in the Waddesdon Bequest (Fig. III). There is also a mermaid (Fig. II) composed of several stones. Two nearly matching and almost regular pearls form breasts pointed with enamel nipples, and a larger pearl as abdomen leads into a cluster where the jewel-scaled tail emerges, like a horn of abundance with fruits of pearl. The head of this Renaissance piece seems to anticipate a later style and the perfect preservation of the enamelled face in contrast to the natural wear of the hands suggests a later date than the XVIth century. Her mirror is a diamond and her green, blue and red enamelling is particularly rich.

The triton (Fig. IV) hangs in a sharply vertical position with tail hooked upwards following the line of his body to form a J configuration. He carries his conch horn attribute. Another mythological piece represents Europa and the bull (Fig. V). The beast has lowered his hindquarters to allow Europa to mount and steady herself with one hand round a horn. The horizontal rugosities of the pearl back and rump seem to ripple into the engraved striation of the tilted gold head and neck. One feels here a perfect sympathy between pearl and goldsmith. The openwork scroll pattern of the

base is decorated with diamonds and rubies, and pearls are incorporated in the supporting chains.

The last pendant in this collection is a rather unusual ostrich (Fig. VI) with body and neck of a single curving pearl, and plumage of white enamel studded with rubies, emeralds and diamonds. Upon its back sits a negro archer. Perhaps the bird is the largest of its species, the *struthio camelus* of Linnaeus, which might well support a human mount, but it is possible that this is also a mythological concept.

I referred in Part I of this article to a mid-XVIth century French pelican lent to the Art Institute of Chicago by Mr. Melvin Gutman, who has probably the largest and most complete collection of Renaissance jewels in private hands—over 250 pieces. Mr. Gutman has a dragon of the same period, French with Italian influence, the gold enamelled with a translucent green and opaque black (Fig. VIII), and has lent to the Chicago Institute a unicorn and a cat which underline the breadth of Renaissance imagination. The mythological diamond-eyed unicorn (Fig. VII), Italian mid-XVIth century, is most delicately designed as a pendant with a large baroque pearl, and the homely cat (Fig. X) is minutely naturalistic as it crouches and holds a mouse between its forepaws. The enamel is white with a little blue, and the work is French or Italian of the second half of the XVIth century.



Fig. IV. Triton. German or Italian. XVIth century.
Private collection, Paris.

Fig. V. Europa and the Bull. German or Italian.
XVIth century.
Private collection, Paris.

Fig. VI. Ostrich. German. XVIth century.
Private collection, Paris.

Fig. VII. Unicorn. Italian. mid-XVIth century.
Art Institute of Chicago (Melvin Gutman Loan).

Fig. VIII. Dragon. French, mid-XVIth century.
Melvin Gutman Collection, New York.

Fig. IX. Mermaid. Italian. XVIIth century.
Walters Art Gallery, Baltimore.

Fig. X. Cat. French or Italian. Late XVIth century.
Art Institute of Chicago (Melvin Gutman Loan).

BAROQUE PEARLS



Fig. XI. Warrior.
German, early XVIIIth century.
Wallace Collection.



Fig. XII. Soldier and Woman
(?) Dinglinger.
Private collection, London.



Fig. XIII. Bacchanal.
Dinglinger, 1711.
Grüne Gewölbe, Dresden.



Fig. XIV. Dancing
hunchback. Ferbecq.
Grüne Gewölbe, Dresden.



Fig. XV. Drinking figure.
(?) Russian, XVIIIth century.
Private collection, London.



Fig. XVI. The merry chef.
Ferbecq.
Grüne Gewölbe, Dresden.



Fig. XVII. Comedy figure. Dresden, early XVIIIth century.
Private Collection.



Fig. XVIII. Carousing figure. Dresden, early XVIIIth c.
Private Collection.



Fig. XIX. Bouquet brooch. Russian, c. 1860-70.
Private collection, London.

Mr. Gutman has also lent to the Detroit Institute of Art an unusually vertical Italian XVIth century triton who is helmeted and has stylised fish-fins for arms. He is a cheerful little fellow and his chain gives the illusion of being a skipping rope. A similar oddity is in the Walters Art Gallery at Baltimore, where it is described as an Italian XVIIth century mermaid (Fig. IX). This creature has eagle wings for arms and a legged tail-piece that suggests the shrimp family.

We can now return to the figure in the Wallace Collection. It is an early XVIIth century German statuette of silver, parcel gilt (Fig. XI), and it represents a warrior wearing a classical helmet and armour and holding a spear. The warrior's muscular body is formed of two baroque pearls in a manner that seems quite natural even in the round.

The most famous collection of baroque pearl figurines was in the Grüne Gewölbe at Dresden, but it was removed for safety during the war and its whereabouts have for some time been uncertain. Happily the Soviet Government is expected to return substantial parts of the collection this year (1959).

The goldsmiths most concerned were Dinglinger and Ferbecq. Johann Melchior Dinglinger (1664-1731) came of a family of jewellers, goldsmiths, enamellers and cutlers and became court goldsmith to the Saxon Elector, August the Strong. Much of his work is too ornate for our tastes today and he has had the misfortune to be given the sobriquet of "the German Cellini".

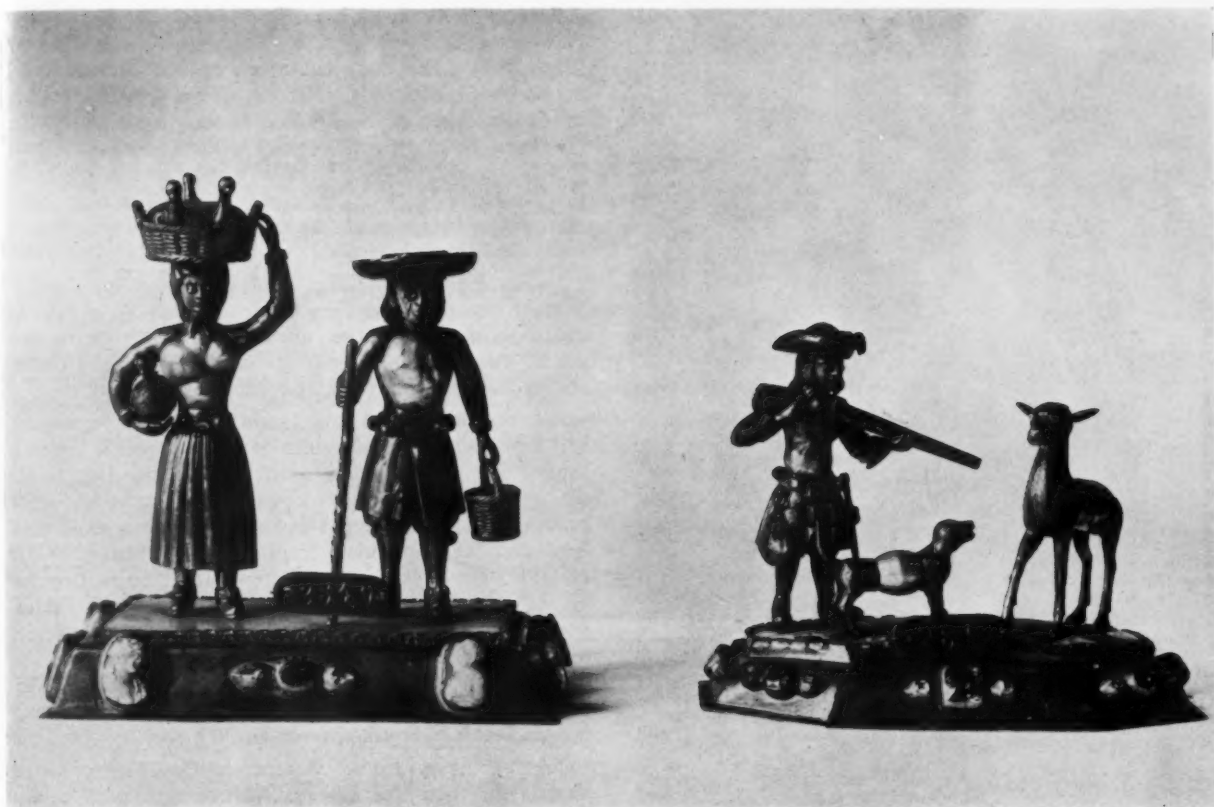


Fig. XX. (a) A Peasant and his Wife ; (b) A Hunting Scene.
Dinglinger School.
Hermitage Museum, Leningrad.

There is a signed and dated shell-beaker in chalcedony by him with a figure of Hercules enthroned upon the edge of the cup and the stem clustered with every conceivable jewelled and enamelled ornament. Baroque pearls are used for the breast and knees of Hercules and to represent the head of a deer tabernacled in the stem. There is also a Bacchanal (Fig. XIII) which consists of a vase of agate with a baroque pearl child trying to climb the stem to join in the drinking scene above. The boy is not without charm. Other Dresden goldsmiths followed the example and grotesque little figures in baroque pearl became the fashion.

Dinglinger was the first to use such pearls since the decline of the Renaissance pendant, but as court goldsmith he was required to demonstrate his exceptional all-round ability in show pieces. There are therefore no separate figurines by him in the Green Vaults. But it is known that he made them and a group of two figures in a private collection in London may well be by him (Fig. XII). Such groups are not often seen, and this shows a soldier and a woman in enamelled silver with baroque pearls as appropriate as one could wish for the upper parts of their bodies. They stand on a delightful three-drawer cabinet with gold, enamel and pearl attachments.

Peter the Great visited Dinglinger in September, 1711, and the following year he stayed in his house from November 17 to 25. He is unlikely to have left empty-handed and indeed a collection of about twenty figurines that could have been by Dinglinger is known to have been in Russia before the 1914 war.

The State Hermitage Museum at Leningrad has a series of such figures which were in the inventory of Catherine II

without any provenance (Figs. XX to XXII). They are certainly Dresden figures of the Dinglinger school, but some of them have a primitive spirit that suggests an earlier date or inferior craftsmanship. They are of silver, parcel gilt, and enamelled ; and an unusual feature is that most of them have diamond-set eyes. Some may have been mounted on to later pedestals. They perhaps influenced Russian goldsmiths, for in the same London collection is a drinking figure

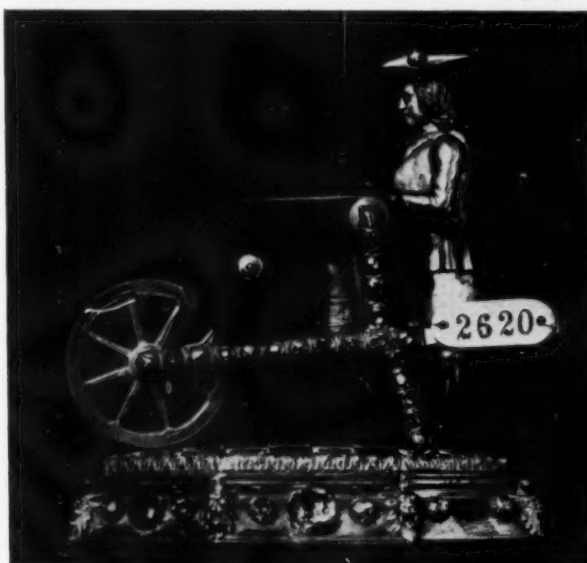


Fig. XXI. A Knife-grinder. Dinglinger School.
Hermitage Museum, Leningrad.



Fig. XXII. A Halberdier. Dinglinger School.
Hermitage Museum, Leningrad.

with his body made of two baroque pearls that seems to be Russian work of later in the XVIIIth century (Fig. XV).

Ferbecq was a goldsmith who came from Frankfort-on-Main. He was active at Dresden under Augustus the Strong from 1697 to 1733 and the Green Vaults had several examples of his skill. His work is rich in invention and he seemed to have a predilection for grotesqueries in pearl.

There is, for instance, a sea-unicorn with two fauns. The unicorn's neck and chest are of baroque pearl, his head, tail, legs and fins of enamel; he rests on an oval base with enamelled waves on the surface. In front of him stands a faun with the lower half of his body in pearl; the fishing-rod and fish that were in his hand have gone. The smaller faun has a body entirely of baroque pearl and holds an enamelled horn. The base is mounted with rubies and diamonds.

The vivid drawings of beggars and cut-throats by the French XVIIth century engraver Jacques Callot were often used as source material; and Ferbecq and the craftsmen of Augsburg and Nuremberg made many figures of this sort with a baroque pearl serving as head or body. In the Green Vaults there are two such by Ferbecq.

One is a dancing hunchback with flask and beaker (Fig. XIV). The body is made of one enormous baroque pearl with diamond buttons and enamel head. It is modelled on a figure in Callot's series of hunchbacks published in 1616.

Another Callot figure is that of a dwarf chef fantastically playing the joint with a spit as if they were violin and bow (Fig. XVI). His body is formed of one baroque pearl buttoned with diamonds. His hat, sleeves and trousers are of blue and green enamel. The pedestal, gilded and set with diamonds, bears a dance of putti in enamel, painted stone grey on a matt red ground similar to the relief paintings by the Dutchman Jacob de Wit (1695-1754). The base, however, was probably earlier than de Wit and may have received some other Dutch influence.

Italian and French Callot figures are rare, but Messrs. Wartski recently had a French one of a monkey in gold as a Chinese market gardener, the head and chest in baroque pearls, bearing gem-set fruit and a mother-of-pearl basket and standing on a pearl and lapis lazuli base.

It is obvious that the irregularities of baroque pearls were best exploited in genre figures of a grotesque or satirical nature, and the humorous spirit of these figurines is far removed from their earlier decorative use as the bodies of pendants. The swaggering figures of the *Commedia dell'Arte* were an appropriate inspiration, and Messrs. S. J. Phillips recently had two early XVIIIth century Dresden figures of this sort on silver-gilt pedestals set with rubies, diamonds and topazes. One (Fig. XVII) is a standing figure, with hand on hip and bent knees, wearing a grotesque hat and no doubt originally holding a staff. The other (Fig. XVIII) is a carousing, Toby Belch-like figure in a dancing posture, whose right hand probably held a glass.

The Rosenborg Castle Museum in Copenhagen has a concise little figure of a skater with baroque pearl thighs that was made by Diederichsen for Frederick VII.

The use of baroque pearls in jewellery has never really died out. They were used very effectively in bouquet brooches in Russia about 1860-70; the Empress had a very fine one, set with rose diamonds, which is now in a private collection in London (Fig. XIX). They were used again in *l'art nouveau*, and they can still be seen in jewellers' shops as bodies of butterflies. But the truly imaginative setting of them seems to have gone.

In the first half of the XIXth century what was claimed to be one of the largest baroque pearls ever known came into the collection of the London banker, Henry Philip Hope, and acquired great fame as "the Hope pearl". Roughly pear-shaped it weighed 3 oz. and measured 2 in. in length and 4½ in. at its widest circumference. Its mounting, however, was entirely without creative imagination—merely an arched crown of red enamelled gold at the smaller end, set with diamonds, rubies and emeralds. It was in the Hope Jewel Collection at the South Kensington Museum for many years and was sold by auction in 1886. Its last appearance in public was brief. In 1926 Messrs. Garrard organized an exhibition of jewellery at their Albermarle Street premises. The same day the General Strike was called and after a few hours the jewellery, which included the Hope pearl, was withdrawn from public view.

CORRECTION

In the article on Christopher Wood in the March issue of *APOLLO* the painting *Dancing Sailors* (now in exhibition at the Redfern Gallery) was credited as having been lent by Mr. Richard Attenborough. This was incorrect. The painting is lent by Mrs. L. K. Elmhirst. We apologise for any inconvenience caused by this error.

CERAMIC CAUSERIE

A MASQUERADE

The origins of the models of old porcelain figures and groups are often obscure. In some instances we know the names of those who created them, but have little knowledge of their inspiration. It is not easy for us in 1959 to realise why our ancestors of two centuries ago had such a liking for china figures in the impractical but decorative garbs of Shepherds, Huntsmen and Turks.

It must be remembered that, in the first place, porcelain figures supplanted coloured sugar decorations on the dinner table. At the elaborate balls and dinners of the XVIIIth century it was not unusual for the entire company to don fancy costume, and the table-decorations would complement the appearance of the guests. A newspaper paragraph, from the pages of the *London Magazine*, February, 1735, gives a graphic picture of an entertainment of the time, and indicates that the luxurious costuming of the later Chelsea and Bow figures was no more than a reflection of the appearance of the persons before whom they were made to be displayed. Later, on a mantelpiece or in a cabinet, the figures must have been a reminder of happy and extravagant occasions.

The paragraph reads:

"Count Kinski, the Imperial Ambassador, gave a grand Entertainment at *Somerset-House*, to the Nobility, Foreign Ministers, &c. on Account of the Marriage of the first Arch-duchess to the Duke of *Lorain*. There were several Tables and Courses, and near 300 of the Nobility and Gentry were there by particular Invitation: At Night there was a splendid Masquerade, and Tables cover'd with the choicest Sweetmeats. His Majesty and most of the Royal Family were present; the King was dressed in a blue *Turkish Habit*, the Vest white, with a Turbant buttoned up with Diamonds of immense Value, and went away between One and Two, when the Nobility and Gentry unmasked: The Prince of *Wales* was masked, and dressed in the Habit of a *Venetian Merchant*; the Duke was first in a *Polish Dress*, but changed his Habit to that of an *Imperial Hussar*, with a fine *Turkish Scymiter* by his Side, presented him by the Earl of *Crawford*; the Princess *Amelia* was in a rich green *Velvet Habit*, representing a *Sultana*, and a Turbant with a large Diamond Button on it of an immense Value, and adorn'd with Crescents, &c. the Princess *Caroline* was in that of a *Shepherdess*, but exceeding rich: the Dutchess of *Marlborough* and the Dutchess of *Portland* were in the old *English Dresses* worn in *Q. Elizabeth's Days*, richly adorned with Jewels; the Lady Viscountess *Weymouth* was in a *Spanish Dress*; the Spanish Ambassadors and the Dutchess of *Wharton* were dressed alike in two *Pilgrim's Habits*, and talked very much with the King. Most of the Company had fine Gold and Silver Favours, the Noblemen on their Heads, like Cockades, and the Ladies at their Breasts. At One o'Clock the great Gallery was thrown open, where was a fine cold Supper in an Ambigu, consisting of 150 Dishes."

The Oxford Dictionary defines an Ambigu as "A banquet at which a medley of dishes are set on together", and it would seem that on this occasion it was what we would now call a "cold buffet".

CHINA MENDING

Notes have appeared here from time to time about old and new methods of repairing china. Various recipes have been reprinted from old books, but readers of *APOLLO* have been slow in reporting their success (if any) with these strange concoctions; perhaps ready-made ones inspire more confidence. Here is a record of another "mend-all", of which the composition is not given, but which undoubtedly was claimed to make the broken article "better than new". It is from the *Gentleman's Magazine* for April, 1765 (Vol. LXV, page 194):

"A premium of 400 *Louis D'Or*, have been lately given by the society of Arts at *Paris*, to a physician who has contrived a liquid for joining broken *China* in so curious a manner, as to be scarcely discerned by the nicest eye, and so durably as hardly to be broken again in the same place".

This, and other, mentions in contemporary journals, shows the interest that was being shown in the XVIIIth century in the search for suitable ways and means of mending broken pieces, either of pottery or porcelain. So far, mention has been found only of Coombs and Daniel of Bristol, who used frit as a



Worcester tea-jar transfer-printed with Hancock's
The Milkmaids.

cement and re-fired the article. It is not certain that either of these men was employed in the task as a full-time occupation.

Surely there must have been men who specialised in repairing, and it would be interesting to know who they were, and the methods and materials they used.

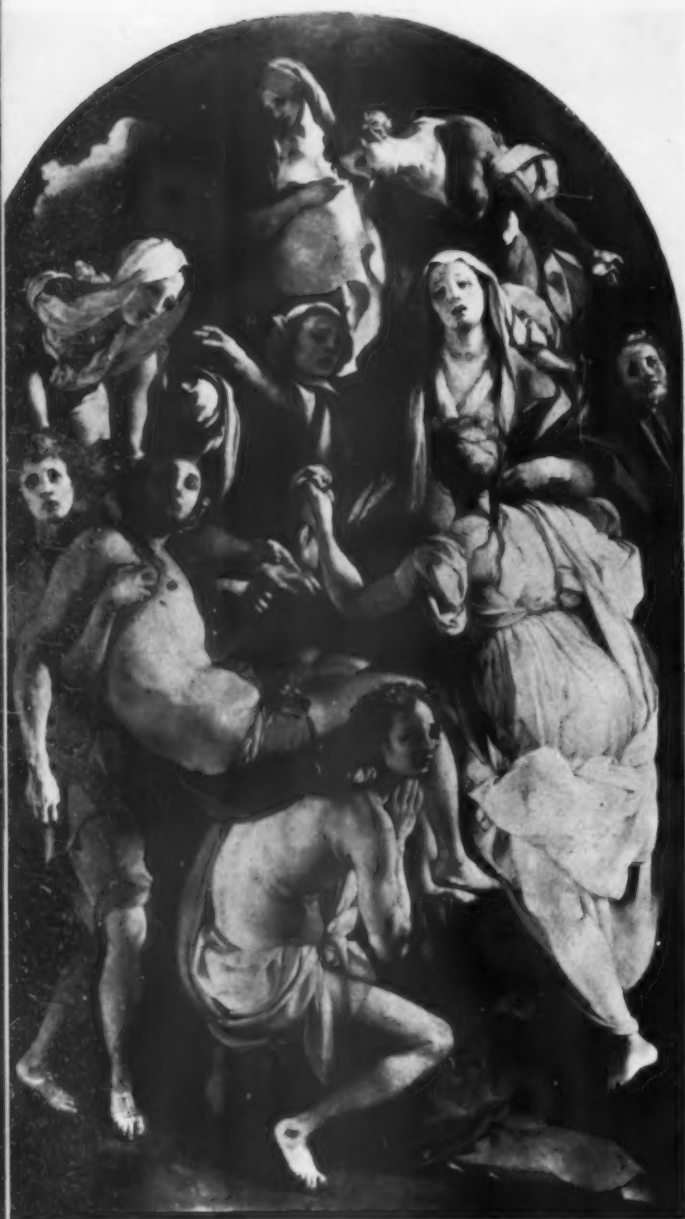
HANCOCK'S MILKMAIDS

The Worcester porcelain tea-jar illustrated on this page is transfer-printed in purple with one of Robert Hancock's engravings, entitled "The Milkmaids" and signed at the lower right-hand corner. This design is noticed by Cyril Cook in his *Life and Work of Robert Hancock* (1948) as Item 73, and the author comments that "numerous variations of the design appear on Worcester porcelain". One such variation is mentioned in R. L. Hobson's *Worcester*, where it is described as showing "two milkmaids carrying pails on their heads, with cattle feeding close by". Mr. Cook notes also a teapot in the Willett collection at Brighton (No. 1257)—and another in the Hughes collection—on which "a substantial background with a third milkmaid and a dog has been introduced".

These differences are very noticeable, especially when they are compared with the minor variations between the engravings on the tea-jar shown on this page and the mug illustrated by Mr. Cook. Only by noting the fact that in the print on the mug the ladder in the background is clear of the central trees and does not have its upper end hidden among trees and branches, is it obvious that there is a difference between the two versions. Also, on the mug, the left-hand milkmaid's left elbow is clear of the man's back, but on the tea-jar her sleeve appears to be almost touching his long hair.

It is interesting to note that this very popular subject was engraved not only with distinct variations but, as shown here, with very minor differences that might well escape attention. No doubt they were all the work of Robert Hancock and were executed at roughly the same time, between the years 1760 and 1770, but it is not possible to say at present which was the first to have been used.

OLD MASTER DRAWINGS — XII



Figs. I and II. JACOPO PONTORMO. *The Deposition*
(Florence, *S. Felicita*).
Study for the painting (*Christ Church, Oxford*).

THE five drawings discussed below are all from the collection bequeathed in 1765 by General John Guise to Christ Church, Oxford. The collection consists of more than 1700 drawings and is typical of its period in that it contains a mass of indifferent drawings falsely attributed to the greatest names, a large number of interesting minor works, and perhaps fifty or sixty of the first importance. Most of the latter are illustrated in C. F. Bell's account of the collection published in 1914, and include such well known sheets as the Hugo van der Goes, the Dürer, the Costa, and the Leonardos. In the last fifty years the collection has been looked over by most authorities, but there is no critical

catalogue, and there are probably still some minor discoveries to be made.

1. JACOPO PONTORMO (1494-1557). Study for the *Deposition* (Fig. II). Black chalk, grey wash, some heightening with white (oxidised), squared in black chalk. The top two figures lightly gone over in pen. $17\frac{1}{2} \times 10\frac{3}{4}$ ins. Collection: Richardson Sen.

This important drawing, not previously published, is a study for the *Deposition* (Fig. I) in the Capponi Chapel in *S. Felicita*, Florence, and was discovered quite recently by Philip Pouncey among the unmounted drawings at Christ



Fig. III. JACOPO LIGOZZI. Dante in the Forest.
Pen and wash drawing.
Christ Church, Oxford.

Church. That it should not have been noticed before is perhaps partly due to the fact that Richardson's correct attribution was scratched out and replaced by one to Barocci.

The Chapel in S. Felicita was acquired by Ludovico Capponi in 1525 and decorated by Pontormo with an *Annunciation* on one side, a *God the Father with Four Patriarchs* in fresco (now lost) in the cupola, and the altar with the *Deposition*, and the *Four Evangelists*, of which St. Mark and probably one other are by Bronzino. According to Vasari, Pontormo was at work for three years on the chapel, so the painting may be dated 1526/28.

The drawing corresponds very closely with the painting, but in the latter the Düreresque elements, so much deplored by Vasari, but which contributed largely to the formation of Pontormo's mature style, are more clearly marked. The rhythmic design and the luminous tone suggest a curious weightlessness and lack of depth. The drawing looks more solid, and still shows the signs of Pontormo's earlier dependence on the art of Andrea del Sarto.

2. JACOPO LIGOZZI (1543-1626). *Dante in the Forest* (Fig. III). Pen, brown wash, heightened with white on brown tinted paper. 7 $\frac{3}{8}$ x 10 $\frac{3}{8}$ ins.

This is an illustration to the opening lines of the *Inferno*, where Dante having passed through the forest reaches the bottom of a hill, and looking up catches sight of the sun:

'guardai in alto, e vidi le sue spalle
vestite già de' raggi del pianeta
che mena dritto altrui per ogni calle.'



Fig. IV. Attributed to SEBASTINO DEL PIOMBO.
Seven Figure Studies. Pen.
Christ Church, Oxford.



Fig. V. CARLO MARATTA. Head of an Old Man.
Black chalk on grey paper.
Christ Church, Oxford.



Fig. VI. CARLO MARATTA. Head of a Woman.
Red chalk on blue paper.
Christ Church, Oxford.

There are two other drawings at Christ Church of the same size and in the same technique also illustrating the *Inferno*. The first is of Dante imploring Virgil to protect him (*Inferno* I, 64/66), the second of Dante and Virgil by the shores of Acheron (*Inferno* III, 70). A fourth drawing in the same series at the Albertina shows Beatrice appearing to Virgil and asking him to act as guide to Dante (*Inferno* II, 52/74). This is signed 'Jacopo Ligozzi inventore 158?', the last figure being illegible.

The high degree of finish, as well as the form of signature on the Albertina drawing, make it clear that these drawings are part of a projected series of illustrations to the *Inferno*, but apparently never engraved. The Flemish and German influence, more pronounced in Ligozzi than in almost any other Italian artist of the period, is very clear. In all four the heightening has been done in white rather than in the gold which Ligozzi used so attractively in many of his finished drawings.

3. Attributed to SEBASTIANO del PIOMBO (1485-1547). Seven Figure Studies (Fig. IV). Pen and brown ink. $8\frac{1}{4} \times 9\frac{3}{8}$ ins.

The attribution of this fine drawing to Sebastiano is far from certain. It has been claimed that the central figure is a study for the Virgin in the *Pietà* at the Museo Civico, Viterbo, painted about 1514/17, but this seems unlikely. Even for a first idea the resemblance of the drawing to the painting is too vague; the drapery, the position of the arms and of the head are all quite different. Furthermore, the sheet of studies (also at Christ Church) for the body of Christ in the same picture shows no similarity of style, and a study by Sebastiano for the Viterbo Virgin could hardly fail to have the markedly Michelangelesque qualities of the painting.

Berenson lists the drawing (*Drawings of the Florentine Painters*, No. 2506D) as 'perhaps Venetian', and considers that all the figures are more likely to be for an *Assumption*, or perhaps a *Descent of the Holy Spirit*. In any case it is probably later in date, and some of the figures have a suggestion of Parmigianino. Indeed, the figure of the Virgin is in some ways closer to that in Parmigianino's cartoon of the *Adoration of the Shepherds* at the Ashmolean than it is to the Viterbo Virgin, although this drawing can hardly be by him.

4. CARLO MARATTA (1625-1713). Head of an Old Man (Fig. V). Black chalk touched with white on grey paper. $10\frac{1}{4} \times 8\frac{1}{2}$ ins.

5. CARLO MARATTA (1625-1713). Head of a woman (Fig. VI). Red chalk touched with white on blue paper. $10 \times 7\frac{3}{8}$ ins. Collection: Richardson Sen.

The head of an old man (Fig. V) has been described as an ancient Roman priest. The same model without the head-dress has been used for the figure at the back on the left of Maratta's painting of the *Raising of Lazarus* at the Villa Albani, Rome. Drawings of this quality go far to explain the immense reputation of Maratta during his lifetime and before baroque painting fell into disrepute.

Fig. VI has also been described as a youth. It is in fact a study for the Magdalen in a painting of the *Penitent Magdalen*, of which there is a version, possibly the original, in the collection of Lord Leicester at Holkham. The use of red chalk on blue paper and the discreet heightening with white is characteristic of Maratta's most attractive drawings.

W. R. JEUDWINE.

THE COTTONIAN COLLECTION

SOME BOOKS AND BOOKBINDINGS

By CYRIL STAAL

THE Cottonian Collection, at Plymouth, was given by William Cotton, F.S.A., of Ivybridge, Devonshire, for the "purposes of Amusement and instruction by the inhabitants of the towns of Plymouth, Stonehouse, and Devonport, and their vicinity". Part was given in 1853, and the remainder on the death of William Cotton in 1862; today, it is exhibited in the City of Plymouth Museum and Art Gallery.

The collection has a lengthy and interesting history. It was commenced by William Townson, an official at the Custom House, London, son of Robert Townson who was connected with the mercantile house of Peter Young, Shaw and company. It was possibly through the influence of his uncle, Sir John Shaw, that Robert Townson obtained the post of Chief Clerk of the Certificates at the Custom House; a post that he and his son, William, held successively from 1670 until 1746. The latter was married three times, and in spite of being the father of nineteen children only one son and three daughters survived him on his death in 1746. Although it is known that Townson collected works of art, it is not possible to say which pieces in the present collection may owe their presence there to his taste and purse.

William Townson bequeathed his estate to his friend, also an official at the Custom House, Charles Rogers, and it is to Rogers that thanks are due for the majority of the objects displayed in the Cottonian Collection. In the year following Townson's death Rogers succeeded to the post of Chief Clerk of the Certificates, which he retained until his own death in 1784. While this position doubtless entailed responsibility, it would seem to have left its holders ample leisure in which to indulge their artistic tastes. The fact that Rogers records annual payments in the early 1740's for "Entering the Certificate Books" leads one to suppose that



Fig. I. *English Silver and Gold Coins*, published by the Society of Antiquities, 1763. Bound in citron morocco by John Wingrave, 1773. (12½ x 9½ ins.).

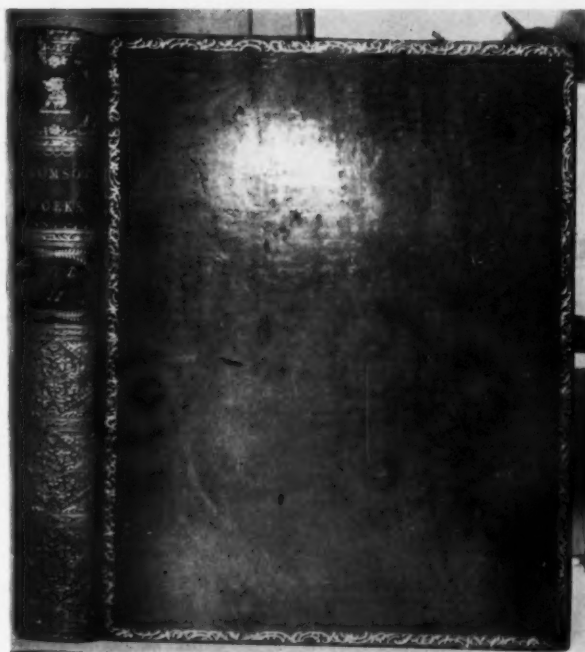


Fig. II. *Works of James Thomson*, 2 vols, 1762. Bound by John Wingrave, 1773. (12 x 9½ ins.).

his place may have been little more than nominal; not at all unusual at the time.

Charles Rogers left his extensive collections to his nephew, William Cotton the elder, of Ivybridge, but the change of ownership was followed by a three-week sale by auction in 1799 at which some £4,000 was realised. The remaining items, still considerable in quantity, interest and value, were inherited by his son, William Cotton the younger, who gave them to the people of the Three Towns, now Plymouth.

The Cottonian Collection is justly well-known for the drawings it contains, but the books and objets d'art displayed with them do not receive the recognition they deserve. Not only are they of interest on their own account, but the collection includes a number of documents—accounts and letters—that throw light on their origin and acquisition.

A number of foolscap sheets of paper were used to record the purchase, between the years 1740 and 1783, of what Rogers called "Prints, Drawings, Books, &c.", but the latter term embraced furniture, chinaware, silver and sculpture. On these articles he expended a total sum of £5,165 0s. 10½d. during the period. Other papers that have been preserved relate to his activities in connection with the church of St. Mary Abchurch, across Cannon Street from Laurence Pountney Lane where he lived; also, there are letters from correspondents over the years; copies of Rogers' letters to his friends and acquaintances, and of his communications to learned societies and to the *Gentleman's Magazine*.

One of the earlier of the entries on the sheets of accounts reads:

"24 Dec. 1741. To Rubiquet for binding Books 14s."; recording a payment to Jean Robiquet for the binding of some unspecified volumes. Robiquet is one of the more important bookbinders active in the first half of the XVIIIth

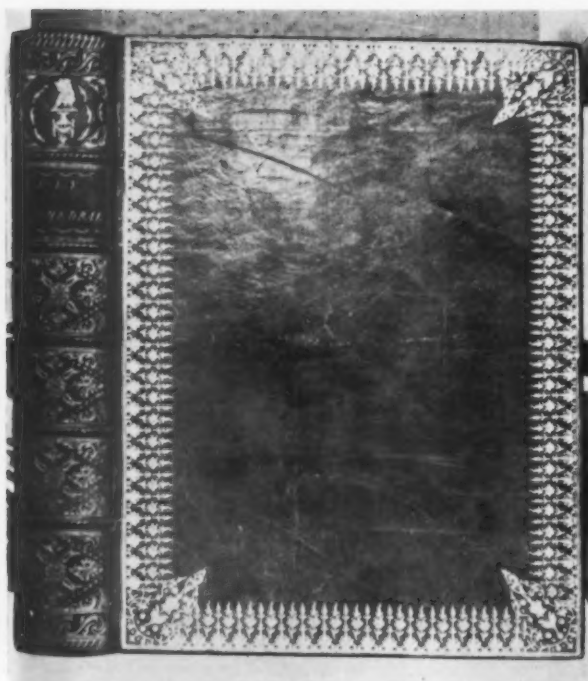


Fig. III. James Bentham, *History of Ely Cathedral*, 1771. Bound in russia leather by John Wingrave, 1775. (12½ x 10 ins.).

century, but although his existence is certain his work has not yet been identified. He is known from a reference in a broadside of 1781 entitled *An Address to the Booksellers of London and Westminster*, where his name appears alongside those of the famous binders of the time: Johnson, Roger Payne and Baumgarten. Only one other record of his name has been brought to light hitherto: in the Household Accounts of Holkham Hall, Norfolk, for the first quarter of 1738 is the entry:

"To John Robiquet for binding Dempster in red Morocco £2.10.0."

Two years later in date comes a note of a further transaction between the same binder and Charles Rogers:

"5 Nov. 1743 To Mr. Robiquet for binding Grævius &c, in 32 Vol. Fol. With 2/6 £16.2.6d."

Although on this occasion the name of the author of one of the books is given in the Accounts, it is regrettable that it is not to be found now on the shelves at Plymouth and it must be concluded that it was disposed of before William Cotton parted with the collection. The phrase "With 2/6" records the giving of a "tip", which leaves the price of the binding at exactly 10s. a volume. This is a low figure for a folio, even in 1743, and may be explained by the fact that Charles Rogers probably supplied leather for the work. An entry for March 5th 1755 relates to the purchase of "A Skin of Green Leather" for 4s. 6d., and subsequent entries for bookbinding occasionally note "Leather found".

It is disappointing that none of the volumes bound by Robiquet would appear to be still in the collection. While the entries of two hitherto unrecorded transactions show that he was active five years later than the date of the Holkham entry, they would have been of greater importance if they had led to the identification of some of his bindings.

However, another London bookbinder, known until now only by name, can be linked positively with examples of his

work for the first time. He is John Wingrave, of whom Mr. Ellic Howe (*op. cit.*) noted that he was established in Fleet Street by 1772 when his son was apprenticed to a bookseller, that he was still there in 1805, and that two years later he died at the age of 80. In the Rogers accounts there are a number of entries of payments to Wingrave, of which the most important are as follows:

"11 March 1773	Paid Mr. Wingrave for a Russia Leather Porto-Folio	3.3.0
27 April 1773	Paid Mr. Wingrave for 3 Russia Leather Porto-Folios	7.7.0
	Do. do. for binding books & 2 Crests of Lions	1.1.0
23 July 1773	Pd. Mr. Wingrave for binding Edwards's Gleanings Green Turkey Leather found. 2 Vol. Qto.	1.1.0
	Do. Decammerone do Bocaccio. Yellow Morocco L. fd. [Leather found]	
	5 Vol. 8o.	1.0.0
	Contes de la Fontaine. Red do. 2 Vols. do.	12.0
4 Aug. 1773	Pd. Mr. Wingrave for binding Deliciae Naturæ Selectæ in R.L. [Russia Leather]	1.11.6
25 Aug. 1773	Pd. Mr. Wingrave for bindg. Tables of C., publ. by S.A.L. (Fig. I)	12.0
1 Oct. 1773	Pd. Mr. Wingrave for binding Thomson's Works 2 Vols. Qto. (Fig. II)	14.0
27 May 1774	Paid Mr. Wingrave for binding Books	1.4.0
19 Sep. 1774	Paid Mr. Wingrave for binding Books	1.1.8"

The succeeding entry introduces a new name, that of Collingwood, who we may assume worked from about that date in partnership with Wingrave. His name appears only intermittently in Rogers's records, so it is probable that he continued to deal principally with Wingrave. Collingwood



Fig. IV. Sir William Hamilton, *Antiquities*, 4 vols. Bound in russia leather by Wingrave & Collingwood, 1777. (19 x 14½ ins.).

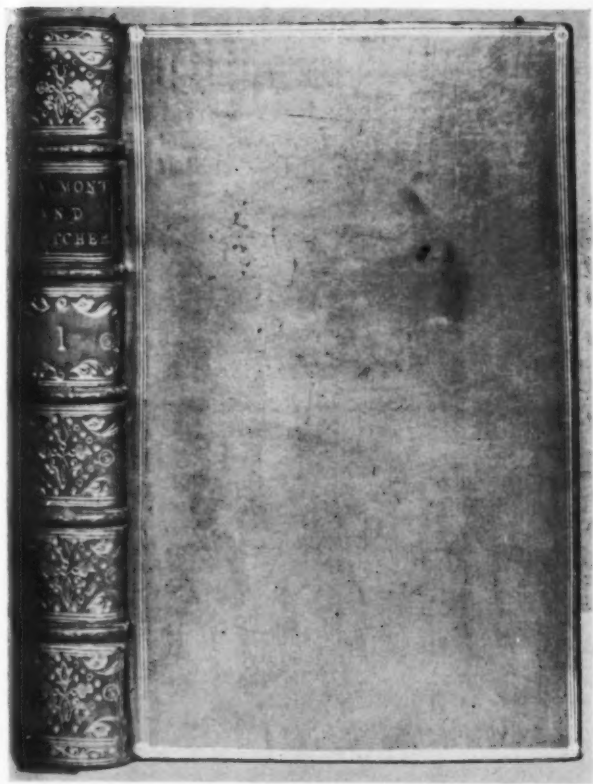


Fig. V. *Works of Beaumont and Fletcher*, 10 vols. Bound in calf by John Wingrave, 1783. (8½ x 5 ins.).

is not recorded as a bookbinder on his own account, and although it is possible that he assisted Wingrave he may also have been only a partner in the financial sense.

From October the entries run:

"26 Oct. 1774	Pd. Messr. Wingrave & Collingwood for binding Books	1.16.0
12 Sep. 1775	Paid Mr. Wingrave for binding 6 Vol. in Russia L. &c., of Grand Eagle Pr. for Mantuona, Fontainebleau, Guercino, 2 Vol. Berchem, & Hogarth. With 2s 6d.	12.2.6
6 Dec. 1775	Pd. Mr. Wingrave for binding Ely Cathedral in Russia Leather (Fig. III)	10.6
25 Sep. 1776	Pd. Messr. Wingrave & Collingwood for binding the Museum Florentinum &c. in 10 Vol. Russia L. With 3s 6d	13.13.6
13 June 1777	Pd. Messr. Wingrave & Co. for binding Coquillages in 3 Vol. Qto.	1.7.0
2 Sep. 1777	Pd. Messr. Wingrave & Collingwood for binding Sir Wm. Hamilton's Antiquities. Four Vol. Folio, in Russia Lr. With 3/6d (Fig. IV)	5.11.6
29 July 1779	Pd. Messr. Wingrave & Co. for binding <i>Imitations of Drawing</i> . 2 Vol. Folio, in Russia Leather. 3.3.0, with 6sh.	3.9.0
10 May 1783	Pd. Messrs. Wingrave & Co. for binding Shakespeare in 12 Vol. Russia L.	2.17.0
22 June 1783	Paid Mr. John Wingrave for binding Beaum. & Fl. [<i>Beaumont & Fletcher</i>] 10 Vol. (Fig. V)	1.5.0"

A large majority of the works cited above as having been bound by Wingrave, or by Wingrave and Collingwood, are still in the Cottonian collection, and a few are illustrated here in Figs. I to V. They show clearly that the care with which Rogers selected both the binder and the leather with which he was to work has been rewarded by their excellent preservation through nearly two centuries.

It is noteworthy that Rogers chose to have his own compilation, the *Imitations*, bound by Wingrave. This large folio comprises 112 plates from drawings by Old Masters in Royal and noble collections of the time, together with an introductory essay and biographies of the artists from the pen of Rogers himself. The plates were engraved by some of the best men, including Bartolozzi, W. W. Ryland and James Basire. It is a finely-produced work and must have cost Rogers much time and money and, in the words of a contemporary writer "the execution of this undertaking may be considered as the principal object of his life".

Issued in 1778, there were still some unsold copies five years later, when Rogers proposed disposing of them in a series of bi-monthly parts. This scheme reached as far as the issue of a four-page prospectus, but the author died shortly and that method of sale was not pursued. The remainder was sold eventually in an auction of Rogers's prints and books of prints held in 1799 by Thomas Philipe, of Warwick Street, Golden Square. The sale occupied twenty-one days, and the final lot (91) of the final day was:

"The Capital work of *Imitations*, published by Mr. Rogers, in two volumes, Imperial folio . . . comprising the whole plates and blocks of wood used in the work, and all the remaining copies, above two hundred and thirty in number".

The lot realised the sum of £690.

The two-volume quarto edition of James Thompson's *Works* is that of 1762, and features the name of Charles Rogers in the "List of Encouragers". The mysteriously-titled "*Tables of C.*, publ. by S.A.L." is a quarto volume *The Tables of English Silver and Gold Coins: first published by Martin Folkes*, published by the Society of Antiquaries, London, in 1763.

Apart from the above-noted books by Wingrave there are a large number of other volumes in the same collection that came, quite certainly, from the same workshop. The spines show the use of identical stamps and rolls, and clearly they are related closely to the volumes identified from the entries in the accounts.

¹ Ellic Howe: *A List of London Bookbinders, 1648-1815*, London, 1950.

DOBOUJINSKY MEMORIAL EXHIBITION

An exhibition of the theatrical designs and graphic work of Mstislav Doboujinsky is now on view in Rooms 70-73 at the Victoria and Albert Museum.

Doboujinsky was a member of the famous "World of Art" (*Mir Isskoustva*) group of Russian artists which included such well-known names as Alexandre Benois, Roerich, Bilibin and Diaghilev. His career spans the whole history of modern ballet since it was revived by Diaghilev in the early years of the present century. He has played a vital part in the development of its costume and decor, and, until his death in 1957, was, with Benois, the last survivor of the group of artists, mostly Russian, who revolutionised the presentation of ballet and opera, and whose influence has extended to every kind of theatrical manifestation throughout Europe during the last fifty years.

The present exhibition has been arranged, and the works selected, by Monsieur R. Doboujinsky, his son. It will be on show to the public until June 7th.

NOTES FROM PARIS AND LONDON

By JEAN YVES MOCK

THE NEW AMERICAN PAINTING AT THE TATE GALLERY
THIS exhibition has already been presented in Basel, Paris, Hamburg, and Madrid. Such is the sensitivity of national feelings that every time it has caused an uproar which reminds one of the wars of religion. Rather than treat the exhibition like any other, it has been considered an outrageous provocation particularly in Paris, and, one must add, in London—at least by the *Daily Telegraph*. One cannot, however, stress too strongly its importance. Until recently, American painting could only be defined in comparison with the great European painters. For the first time, American painters have detached themselves from our tradition and sensibility. But the vision they impose becomes ours by the miracle of its universality.

For the moment, Pollock seems to be a figure apart from the other Americans. Gottlieb occasionally uses the recipes of others, but in one or two paintings he strikes out strongly on his own. Kline's striped black and white style expresses a state of conflict that it would be tempting to connect with an absurdity-existence duality. Tomlin's work is adroitly linked to a play of signs, letters, and numbers which with its muted and graded tones "insists on the impossible pleasure of controlling and being free at the same moment". Sam Francis follows the line of Poiret. The most impressive among the living painters seems to me to be Philip Guston. His canvases go beyond all figuration in their spirit of abandon, tenderness, and nostalgia. Painting for him is, as he says, "like the impossibility of living entirely in the moment without the tug of memory. The resistance of forms against losing their identities, with, however, their desire to partake of each other, leads finally to a showdown, as they shed their minor relations and confront each other more nakedly. It is almost a state of inertia—those forms, having lived, possess a past and their poise in the visible present on the picture plane must contain the promise of change. Painting, then, for me, is a kind of nagging honesty, with no escape from the repetitious tug-of-war at this intersection".

PRESENT-DAY GERMAN PAINTING AT THE I.C.A.

This is a selection of canvases which, according to Manfred de la Motte who presents this exhibition, are representative of the new painting which began in Germany about 1955. Germany took a long time to recover from the exile of her most important artists (Klee, Ernst, Wols, Hartung, Schwitters, Yankel Adler, and Kokoschka), and from the division of Germany since 1945 and the disappearance of its capital as an artistic centre. Before a new movement could



Fig. I. LANSKY. Gouache.
 Galerie Claude Bernard.



Fig. II. ALEXANDER CALDER. Le Bougnat. Stabile, 1959.
 Galerie Maeght.

begin, painters had to assimilate the German past (Expressionism, the Bauhaus, and the work of the exiles) and also the developments in foreign countries (Picasso, Pollock, and Fautrier). The new tendencies are clearly shown, says de la Motte, in these paintings: "They are not presented just as a delight to the eyes, but as works which demand our fullest attention, both materially and intellectually". Be that as it may, most of the painters seem to belong to that international family which is represented in England by what has been called Slade-type painting. Of all the painters exhibited, only Dahmen seems to have found a personal discipline. He applies colour in sedimental layers which are most agreeably superimposed and saturated. His countrymen regard him as "the prototype of a geo-dynamical visual experience".

SIGNORI AND DE CARO AT THE HANOVER GALLERY

Signori's sculptures are admirably abstract. Cut from a block of marble or onyx they bear no relation to any natural forms, nor is there any implication of reality in their perfection. Their only complicity is for the material from which they are made. Signori's sculpture is the very measure of estheticism, of the balance of forms, of recognised, sought, and gratuitous beauty—totally independent of geometry and the impeccable world of proportions.

The collages of Anita de Caro possess the same qualities as her painting. Intuition of space becomes a network of colours modulated by a certain exaltation.

BRYAN WYNTER AT THE WADDINGTON GALLERY

Bryan Wynter's canvases are related to, or rather are oriented towards, the calligraphic style. His style is less intimate and reserved than that of Tobey, less balletic and



Fig. III. ELVIRE JAN. Composition, 1957.
Galerie Roque.

doubtless less enchanting than that of Tomlin, for Tomlin plays with the frontality of the canvas, eschewing all preoccupation with space. Therefore the frontality contracts and accentuates the rhythm of the letters, signs, and numbers that he uses. In Bryan Wynter's paintings one is present at a poetic re-creation of space and an extremely formal illustration of almost anecdotal themes drawn from daily life. But his constant effort to attain the visionary is rather too obvious.

SIMBARI AT THE ARTHUR JEFFRESS GALLERY

Nicola Simbari's little pictures are iridescent and their tones are delicately impassioned. His compositions are in the line of poetic realism; highly coloured and lively, they are always intelligently decorative.

SURVAGE AT THE OBELISK GALLERY

Survage progressively moved away from cubism or rather he pursued in cubism a personal desire to translate reality more faithfully in works endowed with a greater classic purity, while continuing to share the artistic and moral conceptions of the cubist school. Photo-montages inspired some extremely decorative, radiant, and slightly theatrical pictures, such as the famous "Villefranche-Sur-Mer" in the collection of the Musée d'Art Moderne in Paris. But there are many others of the same period which are equally charming. They are on show at the Obelisk Gallery with some more recent gouaches.

RUTHERFORD AT THE NEW VISION CENTRE

Rutherford's paintings are abstract; they are also completely personal, and his melting, snowy colours are placed with skill and harmony. Here and there on well disposed pale passages one finds firm marks which give a sense of rhythm to these decorative and pleasant compositions.

ATLAN AT THE KAPLAN GALLERY

Jean Atlan was born in Constantine, Algeria in 1913. He has, perhaps unconsciously, retained from his native land and his Jewish-Berber ancestry a spirit and a style which give his painting its special, inimitable character. His style is decorative and rich in colour. In the tortured aspect of the thick black lines in opposition to the incandescent and contrasty colours, one gets an impression of pathos and formal violence.

PILLET AT THE DRIAN GALLERY

Edgar Pillet, born in 1912, began life as a sculptor. Then for five years he was the secretary of the magazine *Art d'Aujourd'hui*. He then began to exhibit his paintings at the Denise René Gallery in Paris and at various galleries abroad. His work seemed for a while to belong to the abstract geometric tradition; his technique was precise and his colours brilliant and primary. In his more recent works, however, the colour plans compose with a linear network, and his calligraphy is often subtly linked to the discreetly contrasted and receding slabs of colour.

LANSKOY AT THE GALERIE CLAUDE BERNARD

All lyricism is characterized by generosity and *élan*; Lanskoï is a lyrical painter *par excellence*. His canvases and gouaches are essentially graphic, and the composition in its totality seems to be more a transitory state than a finished or definitive version. Each work seems to be a step towards the eternally ulterior work which he has in mind. Lanskoï's painting is characterized by a speed of vision and the rapidity with which he disposes little patches of colour along the general lines of an essentially dynamic composition: medi-



Fig. IV. LAPICQUE. Le Baiser, 1947.
Galerie Villand-Galanis.



Fig. V. FORQUIN. Paysage, 1958.
Galerie Fricker.

tated and yet thoughtless; on the move, balancing on a tightrope; gaudy yet subtle. His canvases radiate tenderness and intoxication. A short time before his death, Nicholas de Staël stated that he got the same pleasure from Lansky as he did from Dostoevsky. One can see what he meant.

Colour radiates in Lansky's paintings. His oeuvre is extremely abundant, but also uneven. Today, however, he seems to have attained maturity as well as variety, freedom of invention, and a certain *maîtrise* in the personality of his style. His oeuvre is the most dynamic of contemporary painting. Its life is intense, it stirs. The eye meets a stream of light, a whirlpool and a burst of colours, a richness and a miraculously settled frenzy which reminds one irresistibly of the music of Rossini.

CALDER AT THE GALERIE MAEGHT

Calder's mobiles fly through space, developing their fantastic metamorphosis of metal into foliage. They stop, start, rise and fall with the agility of the wings of a butterfly. The stables now exhibited by the Galerie Maeght are quite different. They rear up, monumentally erect in space. The average stable weighs two tons, but they all give an impression of lightness, grace, and humour with their defiance of weight, fragility, and the void.

MIRO AT THE GALERIE BERGGUEN

Constellations, published in a limited edition *grand luxe* by Pierre Matisse, is a perfect love match. Twenty-two gouaches by Miro, executed in 1940 and 1941 have been printed as lithographs to accompany twenty-two texts by André Breton. Their humour, harmony, precision, and a certain taste for the hallucinatory (verbal for Breton, visual for Miro) assure the correlation of text and image. And one finds in both the same decorative insistence and occasionally the same taste for the nonsensical.

1949-1959 AT THE GALERIE ROQUE

For its tenth anniversary the Galerie Roque has gathered works by the painters of the gallery: Elvire Jan, Bertholle, Le Moal, Vulliamy, Seiler, as well as some gouaches by two

of their painters who have died recently: Wols and Reichel. This exhibition expresses the spirit which animates a certain sector of contemporary painting (of which Manessier and Bazaine are, alas, the officially celebrated examples). But it also manifests the obvious friendship which links these painters to the gallery which has exhibited them for the past ten years. Of them all, Elvire Jan seems to be one whose oeuvre has grown constantly richer. Delicate, free, and assured, her paintings glow with light.

LAPICQUE AT THE GALERIE VILLAND-GALANIS

A fine ensemble of drawings, the largest ever exhibited. Agile and bold, Lapidique's drawing is rich and varied. Expressionist, abstract or figurative his art is always a reflection of an imaginative and thoughtful mind.

KANTOR AT THE GALERIE LEGENDRE

Born in Cracow in 1915, Kantor after beginning as a rather traditional figurative painter, has now arrived at an abstract style which is no less traditional. After spending a term or two at the little surrealist seminary when he first came to Paris in 1947, he now belongs to the tachiste school. His brand of tachisme, however, is but a facile approximation, barely controlled by the mind. Informal art does not exist: the norms have changed. Forms without form are still forms. For a Wols, a Fautrier, or a Pollock, there are many others whose paintings are so many attempts to reduce the distance which separates the target from the arrow.

FORQUIN AT THE GALERIE FRICKER

The canvases and gouaches of Forquin (born in 1937) are like vibrantly coloured mosaics which analyze and almost re-compose the spirit of a landscape or a still life. His pictorial substance is fresh, living, and somewhat gaudy. His sense of rhythm is subtle and his colours full of fineness in their mutations which create a personal sonority. His painting is distinguished, but for the moment, at least, does not seem to go very far. The Redfern Gallery will be showing Forquin in May.

FAVRE DE THIERRENS AT THE GALERIE PETRIDES

It was in 1953 that Jacques Favre de Thierrens began to paint. To be sure, he had spent a short time at the Beaux-Arts, but his studies were interrupted by the first world war, and he never started again. His belated discovery of his vocation at the age of 58 has made of this mature art-lover—his Paris apartment resembles the cabinet of an XVIIIth century collector—a young and enthusiastic painter. In less than ten years he has painted about 500 canvases: nudes, landscapes, still-lives. Happily, his passion for painting is disciplined by technique and a very fine sense of composition. Favre de Thierrens is a colourist, and the freshness of his tones wonderfully transmits the sensuous joys of flowers, fruits and the "eternal feminine".



Fig. VI. J. FAVRE DE THIERRENS. Nature Morte.
Galerie Paul Petrides.

NEWS and VIEWS from NEW YORK

By MARVIN D. SCHWARTZ

THE PEARLMAN AND ROCKEFELLER COLLECTIONS AT KNOEDLERS

THE exhibition of Mr. and Mrs. Henry Pearlman's Collection in a benefit at Knoedler's gave New Yorkers the opportunity to see one of its most interesting private collections. The Pearlmans have brought together a group of works that include those by Impressionist, post-Impressionist, and Expressionist artists, and while there are examples done in the fifties, conservatism is a characteristic of the group which is amazingly consistent and of exceptionally high quality. Cézanne is the painter best represented, by oils, watercolours, drawings and prints, both early and late examples. In early works, *Aeneas Meeting Dido at Carthage* and *Pastoral*, Cézanne was an expressionist using line to create forms with emotional impact, a practice he employed in various studies of *The Bathers*. On the other hand, the landscapes in which space was analysed and plasticity rediscovered reveal a very different Cézanne. The Pearlmans' *La Montagne Saint Victoire, Citerne au Parc du Chateau*, as well as several others are particularly fine examples of the analytical, non-emotional tendency so important in Cézanne. Their *Baigneur Debout Vu de Dos* of 1879-80 is one of his best figure studies.



Fig. I. Figure of a Woman. Chinese, XVIIth century.
Exhibited at Knoedlers.
Lent by Mr. and Mrs. Winthrop Rockefeller.

Both Van Gogh and Gauguin are included in the collection. *Tarascon Diligence* by Van Gogh, done in Arles in 1888, is a vivid view of a hot, bright town square with a horseless coach dominating what must be a noontime scene. The Tahitian relief by Gauguin, looking a little like a sign, has two exotic heads staring past the inscription at a magnificently simple nude. Toulouse-Lautrec's parody of Puvis de Chavanne's *The Sacred Wood* is delightful evidence of the fight against the belated neo-classicism with Lautrec and friends invading the wood inhabited by semi-nude muses who were free to inspire from afar in the original painting. Modigliani is represented in the collection by several portraits, Chaim Soutine by a group of six paintings that present his various facets. The landscapes are painted in turbulent brush strokes that result in compositions that are close to abstract. The early *Self Portrait*, more simply descriptive, has a textured surface equally expressionist, while the other portraits are more freely distorted. Although hard to define, the taste of the collectors has resulted in a consistent group.

The younger Rockefellers, grandchildren of John D., Sr., have pooled choice selections from their collections for a benefit exhibition also at Knoedlers. The contrast to the Pearlman group is most striking, with variety one objective in selecting the group of predominantly modern paintings. Among the exceptions, an early Chinese panel, a *Figure of a Woman*, which possibly could be dated from the XVIIth century, was outstanding. The delicately curved figure standing in a garden rendered in exquisitely detailed line is completely different in spirit from most of what was shown. A Portrait by Nattier and one by Gainsborough, other early examples, were less startling in the context. Among the modern paintings shown were a number of very important pictures. Cézanne's *Boy with Red Waistcoat* is very fine, and the Signac *Beach Scene, St. Brieuc* is a significant demonstration of Pointillism. Fantin-Latour, Redon, and Gauguin are other early moderns represented by good examples. The roster of the School of Paris was equally impressive in this century's representation which included a Matisse still life and a study of a girl, a Braque, a Leger, a Juan Gris, and three Picasso's. Good representation of paintings from the School of Paris is expected in the collection of an outstanding American family; it is as much a part of their social requirements as the right table service, and what becomes more interesting are the less popular works. Two American painters important at the beginning of the century as pioneers in the modern field were included. One was Charles Prendergast, who with his better known brother Maurice, was a painter combining primitivism and impressionist technique. The other, George Bellows, a painter dependent on the impressionists, particularly Renoir, attempted to develop rules of composition to record movement. Both the abstract and the representational tendencies of today were represented by outstanding adherents. Franz Kline, Mark Rothko, and Jackson Pollock, three of the greatest abstract expressionists, were quite well balanced by Andrew Wyeth, a disarming realist of extraordinary technique, Charles Sheeler, a painter whose textures reflect his dependence on photography and whose compositions show an understanding of Mondrian, and Bernard Perlin, an unusual colorist and one of the young Americans represented in the American Pavilion of the Brussels Fair.

REDON AT ROSENBERG'S

Redon is a fascinating phenomenon in late XIXth and early XXth century painting. A contemporary of the impressionists, he chose to go from a realistic style to a mystical one and to reject the impressionist theories. For Redon, new techniques of recording observations were uninteresting because he sought new subject matter. He was an admirer of Delacroix and even in his youth he bemoaned the fact that his contemporaries rarely chose subject matter from history, literature, or their own imagination. Redon used his study of nature to evolve a vocabulary for the haunting dream world he created. The paintings in the exhibition at Rosenberg's ranged in date from the 1890's to 1915, the year before Redon died, and were a selection borrowed from both public and private collections that very pleasantly revealed several of the facets of Redon's art. One can understand the attraction of the Symbolist poets

to Redon, because in every canvas there is a suggestion of mystery and drama. Even the simple floral still-lives that might at first glance seem realistic, are fraught with emotional power achieved through the arrangement of the flowers in the vase. The world of dreams seemed the inspiration of several compositions with figures and flowers. The figures, rendered with care, but vaguely, emerge from monochromatic backgrounds that suggest unconscious reveries. *Closed Eyes*, lent by Smith College, is a head in a cloud-like area only vaguely defined, with flowers in a bouquet on one side. Mythological subjects such as *The Fall of Phaethon*, owned by Mr. and Mrs. Werner E. Josten, have similar vague backgrounds and similarly seem to be records of dreams. Redon has a surreal quality which has more impact than many of the later surrealists because he based his fantasies on real observation and always used meticulously observed details which make his most imaginative compositions convincing.

ENRICO DONATI AT BETTY PARSON'S

The Donati exhibition at Betty Parson's gallery presents a rather closely related group of paintings by a man who has developed tremendously through the years. Originally a Surrealist, Donati had a tendency to be sensational; he chose colours that were shocking and affects that would startle, all of which tended to make one a little less aware of basic elements of the compositions. Now he has achieved great subtlety and he works in a style closely related to the best painters of the New York School, although distinctive and personal. The present group of paintings were done in blacks, whites and a reddish brown with thick textures achieved by using sand or mica and applying the paint thick. The forms are simple geometric shapes in interrelating arrangements of simple vitality. Each composition is made up of a number of asymmetrical irregular enclosed areas that become almost plastic because the thick paint is applied in layers that create a kind of depth. A whole world is suggested in these compositions by virtue of their consistency, and without suggesting or reproducing any real object or being, a new kind of reality of circumstance and relationship has been developed. In *Incubus*, which is illustrated, the weight of forms in the lower part of the picture is responsible for some of the vigour.



Fig. II. ENRICO DONATI. *Incubus*. 72½ x 54 ins.
Betty Parsons Gallery.

NEW ACCESSIONS AT WILLIAMSBURG

The most prominent outdoor museum in America is Colonial Williamsburg, a restoration of the pre-revolutionary capitol of Virginia. Endless pains in careful research through archeology and the study of contemporary documents resulted in a fairly accurate recreation of one of the cradles of democracy. In the buildings opened for inspection every effort is being taken to exhibit the furniture and objects that were used in the 1770's, according to the evidence of fragments found in the area. At Williamsburg, as elsewhere in the South, English importations were most significant, although local craftsmen were active to some degree before the Revolution. Time has been more cruel to XVIIIth century material in the Southern United States than elsewhere. In acquiring material for the restoration, the Curator of Collections, John Graham, has tempered his judgment with the desire to show the evolution and development of the decorative arts as well as the artifacts of a colonial culture. Williamsburg was a prosperous town with the best of everything, and Mr. Graham has very carefully superintended the importation of a selection of English pottery and porcelain that rival the finest collections in English museums. The additions to this group have been exciting to watch each year. The finest rococo figures were acquired a few years ago, and in this year's new group there was some outstanding early XVIIIth century pottery made in Staffordshire, such as a two-handled drinking cup inscribed "1709 Wrotham I. E." and an Elers octagonal teapot. Among the rare examples of Whieldon in the group were a cruet stand with bottles and castors intact, candlesticks with treetrunk stems with flat moulded flowers, and a pair of figurines with "Chinoiserie" figures on water buffalo. Each example is doubly significant, as a logical accessory for an XVIIIth century interior and as a representation of the finest possible example of the decorative arts of the XVIIIth century, a very valid way of adding to the importance of the restoration.

NEWMAN AT FRENCH AND CO.

French & Co. have entered the contemporary field by devoting their painting galleries to the work of a provocative and interesting painter, Barnett Newman, the choice of their adviser, Mr. Clement Greenberg, one of the most astute spokesmen of the New York School. Newman's work varies from complex compositions reminiscent of Hofman in the forties, to simple large smooth monochrome surfaces broken by a simple light vertical or horizontal strip. The results are impressive; in some cases the size is almost overwhelming, but the simplicity has a power in itself. Colour is strong, deep blue, bright orange, stark white in compositions that are startling in their bold lack of ornament or detail. Greenberg's introductory essay, is an ecstatic accolade. He describes Newman's painting as "all statement, all content; and fullness of content can be attained only through an execution that calls the least possible attention to itself". Greenberg feels that Newman's colour is all important and he goes on to say, "This kind of painting has far more to do with Impressionism than with anything like Cubism or Mondrian".



Fig. III. A pair of water buffalo with Chinese style figures.
Whieldon, c. 1750/60.
Colonial Williamsburg.

THE LIBRARY SHELF

AMBROGIO LORENZETTI

By PETER MURRAY

Ambrogio Lorenzetti. By George Rowley. 2 vols. Oxford University Press. £8.

WRITING in the middle of the XVth century, about a century after Ambrogio Lorenzetti died, Ghiberti described him in enthusiastic terms: "In the city of Siena there were excellent and learned masters, among whom was Ambrogio Lorenzetti, a very famous and notable artist who left many works. The Sienese masters consider Simone Martini to be their best, but it seems to me that Ambrogio Lorenzetti was much better and far more learned". It would be an interesting subject for enquiry to try to find why Ghiberti preferred Ambrogio to Simone and what he meant by "learned" (*dotto*).

The answer to the first should not be too difficult, but the second part of the question is difficult and would perhaps tell us more about Ghiberti than about Lorenzetti. A large part of Professor Rowley's book is devoted to proving that Ambrogio was a more philosophical painter than any of his contemporaries or immediate predecessors, Giotto and Duccio included. Perhaps unfortunately, Professor Rowley begins by studying the 1344 *Annunciation* in considerable detail, both formal and iconographic. On the formal side he uses the panel as a touchstone for several attributions to Ambrogio which he rejects, and iconographically he concludes that the *Annunciation* is intended to represent the mystery of the Incarnation. There are several points about this picture, all noted by Professor Rowley, which may well make us pause before describing it as an *Annunciation*. They are the fact that the angel is carrying a palm and there is no lily represented anywhere, God the Father is not represented as sending down the Dove, but the figure at the top is unmistakably that of Christ, to whom Mary's gaze is directed, and, finally, Mary is not a girl but a distinctly mature woman. This combination makes it very likely that the subject is not the *Annunciation* but the much rarer one of Gabriel appearing to announce the Assumption, a subject which is described in a number of Apocryphal texts, some of which are attributed to Joseph of Arimathea and are known principally from Italian Mss. Many forms of the legend are known, but they nearly all insist that Gabriel came saying: "Hail, thou blessed of the Lord . . . Behold, said he, this palm-branch. I have brought it to thee from the paradise of the Lord, and thou shalt cause it to be carried before thy bier on the third day when thou shalt be taken up out of the body". Another version then continues "And the Lord called to his mother and said: Mary. And she answered and said: Behold, here am I, Lord". It seems that this is the only likely explanation for the fact that, in Ambrogio's painting, Mary looks upward at Christ, who appears at the top of the picture where, in a normal *Annunciation* scene, the figure of God the Father is represented. This interpretation is not new—indeed it is cited in the Catalogue of the Siena Gallery (Brandi, 1933)—and it may be that Professor Rowley does not accept it, but he ought at least to mention its existence before embarking on an interpretation of his own. This desire

to go his own way is the principle criticism to be levelled against Professor Rowley's whole conception of Ambrogio and his art, and it is equally apparent in his attributions and rejections although stylistic considerations are necessarily more subjective and intangible than iconographical ones. Professor Rowley tells us that he became interested in Ambrogio Lorenzetti thirty years ago, and certainly his wholesale rejections are entirely in the spirit of that period in the history of connoisseurship. Perhaps the most surprising (I would prefer to say inexplicable) are the Santa Petronilla polyptych with its

superb figure of S. Dorothy, which he dates in the third quarter of the XIVth century (but the caption to the plate says mid-XIVth cent.); he does, however, admit that there may have been an Ambrogian prototype, since the work is too inventive for a pupil. In the course of further rejections Professor Rowley creates not only the Petronilla Master but also the Pompana Master and the Rofena Master: it remains to be seen whether they will gain general acceptance.

His datings are almost equally arbitrary. First he rejects the wonderful *Maestà* fresco in Sant' Agostino, Siena, which was discovered during the war, and then he claims that it is dominated by the idea of the plague—the goldfinch, he says, is a symbolic augury of plague—and he then gets himself into the position that the Christ Child is scared of the plague! He dates the fresco in 1374, because there were plagues in 1348, 1363 and 1374 and he chooses 1374, as though it made little difference. Similarly, he dates the *Cagnola Madonna* (Milan, Brera) c. 1317; that is, before the Vico L'Abate *Madonna*, usually accepted as Ambrogio's earliest work and showing clear traces of his knowledge of Giotto's style and ideas.

The final chapter deals with the Sala della Pace frescoes (by a slip of the pen he omits to mention that they are datable 1338-39) and his account of the political allegories is the best thing in the book. The text

volume concludes with some admirable appendices giving the text of documents and of inscriptions on the pictures, as well as quotations from chronicles and the complete text in English of the *Lives* by Ghiberti and Vasari from the 1550 edition, which is not otherwise available in English. He might perhaps have added the version of Ghiberti preserved by the Anonimo Magliabechiano.

The production of both volumes is excellent and the second contains 235 very good collotype plates. It is a pity that many nearly identical details are given, since it would have been preferable to have at least some plates of works by Pietro Lorenzetti for comparison (surely the present tendency to write of the brothers separately is like writing the life of Tweedledee?).

This is No. XXXII of the Princeton Monographs, but it cannot be said that it is at all comparable with its predecessors from the same press—Krautheimer's *Ghiberti* and Janson's *Donatello*.



The Petronilla Master. St. Dorothy (detail).
Siena, Accademia.

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PICASSO. By ROLAND PENROSE. Victor
Gollancz. 25s.

As a subject for biography Picasso is both good and bad. He is bad because of the narrowness of his life, a success story without conflicts or any setbacks that mattered to him for long. No amazing relationships, like that of Kafka and his father, or suffering like Gorky's, shows. It is true that women have left him, the Spanish Civil War shocked and Korea offended him, but, on the whole, his life has been a stable succession of homes and studios. However, Picasso converts his life (what happens to him) very rapidly into art (what he makes) and here biography, as written by Mr. Roland Penrose gets a rich reward.

Picasso has been a full-time occasional artist since the 'twenties and for the past decade his life has certainly been designed as carefully as his art. Perhaps it always was. Mr. Penrose gives vital guidance to the way in which Picasso makes art his life, naming many of the transfigured episodes. Having seen the connections of Picasso's art and life in this clear light we crave even more information; without casting Mr. Penrose as a Brinlan, I think one can complain that his biography is marred by discretion. The subject is still alive which means that Mr. Penrose must deny us access to some of what he knows and which we would like to know. Thus, every now and then Mr. Penrose shifts from the fascinating junctions of life and art to a discussion of the art alone which, as he has established, is only half the picture. However, in displaying for us the way in which, 1, Picasso's life prepares his art and, 2, his art recalls his life—in a loop, in an embrace—Mr. Penrose has achieved major insight into an important artist. Picasso's strategy of making his life as if it were itself art can be seen at its clearest in his life on the Mediterranean beach since the end of the war. It is the analogue of the pastorals he has drawn and painted contemporaneously; and the dressing-up, which Mr. Penrose records Picasso goes in for (to make nervous guests feel at home, he says!) is linked to his medieval and baroque costume pieces. Picasso has made the world into a studio, arranged for his inspiration, and which he can occupy either at his easel or at his ease.

LAWRENCE ALLOWAY.

THE RHODODENDRON. By BERYL
LESLIE URQUHART with 18 reproductions
from paintings by Carlos Riefel.
The Leslie Urquhart Press. £5 5s.

THIS is the first volume of a series to be devoted to rhododendrons and follows a somewhat similar volume on camellias with paintings by Paul Jones. In comparison with this the work of Baron Riefel stands up well. The paintings have not quite the tight and careful preciseness of those of the camellia but the additional looseness of technique has a quality which is both pleasing and well suited to its subject. The reproduction by Messrs. Lohse of Frankfurt is of a very high quality and in some cases, such as that rather difficult bluish mauve *R. scintillans*, the combination of drawing and reproduction seem about as good as anyone could wish for, and what a superb form was chosen for the painting. In the case

of the larger white flowers such as the magnificent, waxy, lily-like trumpets of *R. lindleyi*, perhaps the most beautiful of all rhododendrons, some of the quality of the flower has been lost and the result shows a muddiness, particularly in the shadows, quite alien to this species. On the other hand the richness of the pink of the flowers and the fine foliage of *R. calophytum* are very well represented, as are also the bright yellow flowers and hard, slightly furry leaves of *R. valentinianum*. The plate of *R. souliei* is also outstanding and Mrs. Urquhart has wisely chosen the very lovely form exhibited by Windsor Great Park recently to win an F.C.C. (their highest award) from the Royal Horticultural Society.

The genus *Rhododendron* is one of the richest of all genera of horticultural value for growing in this country and it has infinite variety, ranging from large trees with vast leaves two feet long by nearly one foot across to little prostrate plants with leaves smaller than one's finger nail. Mrs. Urquhart has wisely confined this volume to the species and left aside for the present the great variety of hybrids. She also contributes a short but interesting and informative Introduction, dwelling particularly on the great Sino-Himalayan collectors and their hunting grounds though curiously she omits to mention Reginald Farrer among them, though his descriptions of rhododendrons in the wild are some of the finest word pictures of flowers ever written. Frank Kingdon-Ward wrote shortly before his death last year a Collectors Commentary for this volume and wisely stresses the great amount of country in the Sino-Himalaya still to be explored botanically and also the importance of looking out for specially fine forms even among the well known species. In his last sentence he gives us a challenge and just a glimpse of the collector's thrill. He writes, "Man can assemble in close embrace a far greater range of rhododendrons than nature ever knew but never can he replace the drama of living plants on the high and lonely passes of the Sino-Himalaya."

PATRICK M. SYNGE.

THE ART OF THE RASHTRAKU-
TAS. Orient by O. C. GANGOLI and
A. GOSWAMI. Longmans, 1958. 26
and VI pages; 40 plates and I in
sepia. 63s.

THIS is not an admirable book. The reproductions are dull, the cover dingy, and the printing undistinguished. The price should be much less than half the three guineas. As for the text, it is full of misprints, unhelpful to the general reader and useless for the specialist. In fact, the Rashtrakutas, who ruled the Deccan from about 753 to 975 A.D., constitute a problem in the history of Indian art. Little has been attributed to their period or patronage apart from the Kailasa, the Jain caves and the two latest Buddhist caves at Elura. The authors do not consider the latter Rashtrakutan, though they illustrate the earlier Visvakarma Cave, but accept all the Brahmanical caves at Elura, which is absurd, and Elephanta, which may be VIIth century and is certainly not later than 750 A.D., and—tentatively—the "rock-cut cave at Dhumar", which site is presumably

THE LIBRARY SHELF

Dhamnar in Old Indore State. Dhamnar has many caves, but has nothing to do with the Deccan dynasty. The captions to the plates inexcusably confuse the caves at Elura. A quick glance through the plates has revealed the following errors: plate 4, for Das Avatar read Ramesvara; plate 8, for Kailasa read Dhumar Lena; plate 15, for Kailasa read Das Avatar; plate 21, for Kailasa read Dhumar Lena; Plate 22, for Das Avatar read Ravana Ka Khai; plate 23, for Kailasa read Ramesvara; plate 24, for Kailasa read Ravana Ka Khai; plate 25, for Kailasa read Ramesvara; plate 26, for Kailasa read Ramesvara. All this is apparent to anyone with a superficial knowledge of the site. Add to this two incredible errors. Plate 7 attributed to the Kailasa, Elura, is really the famous Narasimha from the east end of the verandah of Cave III at Badami, a dated (578 A.D.) Early Calukya monument. This is to confuse the Apollo Belvedere with Michaelangelo's David. Plate 16 which is said to come also from Elura is in fact the seated Buddha in the shrine of Cave I at Ajanta. This sort of thing does the gravest disservice to Indian art and to the very high standards of Indian scholarship. DOUGLAS BARRETT.

ART TREASURES IN THE BENELUX COUNTRIES. Vol. I The Netherlands. By FRED. A. VAN BRAAM. Published by the author. £19 10s. 0d.

ALTHOUGH this is in some respects a tiresome book, it deserves a very warm welcome. For it does for the Netherlands much the same as Berenson has achieved for Italian pictures of the Renaissance. Against this it will be found that its English is in places curious and that it is not free from inaccuracies and omissions.

Nevertheless the author's achievement is striking; and the book's faults should be seen in the light of the fact that where some of the material is concerned it is a pioneer work. What Fred. A. van Braam offers us is a list of 5,947 pictures of all schools and periods that are to be found in public and private collections in Holland. In doing this he is not merely content to give the brief indications provided by Berenson in his "Lists"; he also describes each picture, gives its dimensions, includes notes as to its provenance, and in a few instances its condition, and also references to the relevant literature. However, in making a comparison with the

"Lists" one should note that whereas many of Berenson's attributions are his own, this book is largely a compilation. Its value is enhanced by 128 pages of plates and nearly every page carries two reproductions. Furthermore these plates are admirably clear and the volume has been well produced.

But one must also note its faults. In the first place it is not complete. This is inevitable, particularly because, as the author points out, some collectors were not prepared to co-operate. But it is unfortunate that pictures of the importance of Paolo Farinati's large "Adoration", that used to be in the Mauritshuis, but is now in the reserve collection of the Rijksmuseum, Amsterdam, should be omitted.

Yet one should not harp upon the weaknesses of this book; it not only provides all art lovers with a convenient guide to the art treasures of Holland, but it will save scholars much time and work. Furthermore it offers fascinating material to the student of collecting and all it implies in terms of social and economic history. In this connection the various tables showing the relative numbers of pictures of different schools, periods and subjects are most interesting. I for one look forward with keen expectation to the author's promised second volume, which will list pictures in Belgium and Luxembourg. TERENCE MULLALY.

BOUTELL'S HERALDRY. Revised by C. W. Scott-Giles. Fredk. Warne & Co. Ltd., 1958. 45s.

THE Rev. Charles Boutell, M.A., sometime Vicar of Downham Market in Norfolk, was certainly a man of parts. Not only did he produce his well-known work on Heraldry—in the 60's of last century—but he also published standard books on English Brasses, not to mention many other lesser studies. Another proof—if proof were needed—of the scholarship which at one time emanated from the country vicarage. As Mr. Scott-Giles points out this work has been re-published and re-edited several times, in various forms and by different hands—the present issue closely conforming to that by the present editor in 1954. Some of the colour-plates are badly placed, that of the Royal Arms, for instance, appearing opposite page 20, with the relevant text as far away as page 204; a procedure hardly likely to please the reader. Again some of the curious

military insignia displayed is surely on the border-line of heraldry? There are not a few heralds who would wish to see it excluded. And was it altogether wise to reproduce the arms of a Society in which the editor is personally interested on the wrapper? If this is not propaganda it runs it very close! Yet, when all is said the book is well-produced; has much good colour work, and is generally attractive. It should have much appeal in an age which is growing increasingly interested in this subject. Yet our own conclusion is that Boutell edited is no longer Boutell, and we unashamedly prefer that edition of the 60's, illustrated by over eight-hundred clean and clear cuts. Personally we prefer Mr. Scott-Giles in his study of 'Civic Heraldry', for we feel his service to the student was more solid there than in this dressing up of an old classic. H. T. KIRBY.

OLD EUROPEAN PEWTER. By A. J. G. VERSTER. Thames and Hudson. 35s.

WHEN a book has 118 plates but only 80 pages of text, it is fair to begin by discussing the former of these. Pewter is not an easy subject for the photographer. Though not presenting the troublesome reflections which make it so difficult to photograph silver, it is easy for the author to get inflicted with a lot of perfectly adequate pictures which are at the same time exceedingly dull. Mr. Verster's photographer has served him very well, his views are interesting and do not tend towards the freakish as is so often the case nowadays. It is curious that his least satisfactory subjects are found amongst the *edelsinn* which might be expected to be fairly easy. The replacement of captions by *Notes on the Illustrations* is a mistake in a book which is presumably intended to teach beginners the characteristic forms in use in different countries through the ages. The text is divided into chapters entitled *Pewter in Home and Tavern*, *Pewter in Church and Cloister*, *Pewterers and their Guilds*, *Marking and Finishing* and *Collectors and Counterfeiters*. With so much ground to cover in so little space, it would be unfair to expect a considerable array of facts. In general the text is pleasantly descursive. The final chapter is the best and the least satisfactory is the one dealing with church pewter. There is a useful bibliography. C. C. OMAN.

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FINE WORKS ON THE MARKET



FRA BARTOLOMMEO (1472-1517). The Adoration of the Magi. Pen and brown ink over slight black chalk. 11 x 9 $\frac{3}{4}$ ins.

THIS unusually attractive example of Fra Bartolommeo's pen drawing comes from the collection of the Marquess of Northampton. It shows the Virgin seated on a platform with St. Joseph standing beside her. In front are the three Magi, while the crowd surges up round them. The drawing is listed by Berenson (*Drawings of the Florentine Painters*, No. 438) and he calls it 'a remarkable composition, inspired by Leonardo and Botticelli'. Another early comparable drawing of the same subject is in the Uffizi (Berenson, *loc cit.* No. 235, Fig. 439).

Exhibited at the Diploma Gallery in 1953 (No. 50), the drawing was formerly in the collections of Earl Spencer (1734-83), Sir Thomas Lawrence, and Sir Charles Robinson.

Christie's Sale, 1st May.



PIETER LASTMAN (1583-1633). St. Matthew. Signed and dated 1613. Panel, 14 x 10½ ins.

PIETER LASTMAN was one of the pupils of Elsheimer whose influence on the young Rembrandt was considerable. This interesting panel was painted in 1613, ten years before Rembrandt at the age of seventeen entered Lastman's studio, but in colour and handling it illustrates the derivation of Rembrandt's earliest works. The curious 'ropy' texture of the paint and such details as the Angel's wing indicate certain tricks of the trade which Lastman passed on to his pupil.

In the possession of John Mitchell.



EDGAR DEGAS. *Trois Denseses à la Classe de Danse*. Painted c. 1890. Oil, 20 x 24½ ins.

THE long series of paintings, pastels, and drawings of ballet dancers by Degas begins about 1872 and continues almost unbroken for the remainder of his active career. Studies of dancers in the class-room or at rehearsals easily outnumber those actually 'sur la scène'. For it was the dancer in her off guard moments—resting or practising—that fascinated Degas, and apart from the difficulty of treating a single figure in actual performance, Degas was not interested in the more obvious and glamorous aspects of the stage. The material from which an illusion was made concerned him more than the illusion itself.

This well-known picture was painted about 1888-90. There are several variants, all of them with an additional figure on the right. The same bench and the same class-room appear to be represented in several of the friezes of dancers at practise painted about 1883/5, and it is perhaps one of the practise rooms at the Paris Opéra.

Sotheby's Sale, 6th May.

FINE WORKS ON THE MARKET



CAMILLE PISSARRO (1836-1901). *Le Chemin du Hameau. Chaumières au Valhermeil*. Signed and dated 1880. Canvas 23½ x 28¾ ins.

DURING 1880 Pissarro painted several pictures at Le Valhermeil, a small village not far from Pontoise. Since the works of the late sixties and early seventies, when the influence of Corot was gradually superseded by that of Monet, Pissarro embraced the tenets of impressionism with increasing fervour, and his palette became lighter in tone and wider in range. The solid construction of this painting, with its brilliant greens emphasised by notes of orange-red in the roofs and in the head of the peasant girl in the foreground, reminds one that in 1873 Pissarro had made the acquaintance of Cézanne, while the loose yet intricate handling belongs still to 'classical' impressionism. This is in fact a characteristic and important work of Pissarro's maturity, before he was seduced by Seurat into his not altogether successful experiments in the pointilliste technique.

This picture was No. 68 in the sixth impressionist exhibition in 1881, and is illustrated in Venturi's Catalogue (No. 511). It was subsequently in the collection of Emile Bührle (Catalogue No. 193, Zürich, 1958).

In the possession of Marlborough Fine Art Ltd.

FORTHCOMING SALES

CHRISTIE'S

PICTURES. There will be four sales of paintings on the **3rd, 10th, 17th and 24th**, all containing representative works from 16th and 20th century and a sale of 19th and 20th century drawings with some etchings and engravings on the **21st**. Sixteen important old Master drawings belonging to the Marquess of Northampton are catalogued for **May 1st** including works by Van Dyck, Tintoretto, Jan de Bisschop, and Samuel Prout, but outstanding is an Adoration of the Magi by Fra Bartolommeo, exhibited at the Royal Academy in 1953 (No. 50). Another sheet by Fra Bartolommeo is of a kneeling woman holding a vase, in grey chalk and both are studies for Saint Mary Magdalen in the alterpiece of 1509 in San Marco, Florence. Another drawing of outstanding beauty is Ganymede serving Nectar to an Assembly of the Gods, also exhibited at the Royal Academy in 1953 and published by A. E. Popham (who is responsible for the catalogue entries for this group of drawings) in his book in Parnassianino. A hitherto unrecorded drawing of Two Apostles by Giovanni Bellini from an anonymous source provides an exciting tailpiece. The sale of paintings immediately following contains a weeping Virgin by Joos van Cleve, a fine portrait of a Gentleman, attributed to Tiberio Tinelli, and four pictures of great charm by Sebastiano Ricci. Among the 19th century paintings are two outstanding Wilkies, The Turkish Letter Writer, and the Tartar Messenger, and a splendid series of Herrings.

PORCELAIN. The sale on the **13th** might be described as a sale "of miniatures". There is an enchanting range of Chelsea scent bottles modelled as Chinese figures, Putti, animals and bouquets of flowers all of which prototypes are in Bryant's Chelsea Porcelain Toys. As a foil to Chelsea we have another equally gay collection of Meissen scent bottles as well as examples from Höchst, Ludwigsburg and Venice. There will be a very important sale almost entirely of Continental porcelain on **April 20th**. The German factories predominate and amongst rarities from Meissen are a teapot almost certainly by J. G. Heroldt himself bearing the KPM mark, a superb Scaramouche and Columbine by Kaendler, a pair of finely modelled guinea fowls in naturalistic colours also by Kaendler. Frankenthal shows two splendid rococo models after engravings by Nilson of fêtes champêtres; Höchst has an unusually large model of the Slumbering Shepherdess, probably by Russinger, again after a Nilson engraving. A range of rustic figures from Ludwigsburg, and in a slightly different category a magnificent pair of Meissen vases anticipating the Louis XV taste with fine ormolu mounts. Italian figures come from Naples, Doccia, Cozzi and Capo di Monte. A wide range of Sèvres cups and saucers and a few English pieces complete the collection of which a fully illustrated catalogue has been published. The **28th** shows English and Continental porcelain and glass a rarity being a German enamelled glass beaker dated 1610; others besides Ceramic enthusiasts will be delighted with a series of original water colour drawings by John Hancock for Derby flowers and decoration. There is a fine selection of 18th century animal and bird figures in the sale of Chinese porcelain on the **14th**, including a pair of Bactrian camels and a pair of tortoise tureens, also an unusually fine bowl made for the European market enamelled with a meet of foxhounds. Jade collectors will find many attractive pieces.

SILVER. The sales on the **7th** and the **29th** are made up of good 18th century examples, the former containing the fifth portion of the London collection of the late Cushing Toppan of Boston. Many important pieces figure in the sale on the **15th**, particularly early English spoons, a remarkably fine 14th century diamond point with Indian leopard's head marks in fine preservation, an early 15th century acorn finial, a Henry VIII Apostle of 1541 with Saint Thomas; also provincial examples from Hull and York, from the former there is a Charles II peg tankard by George Mangy, 1670, and a great rarity for Scottish collectors is a particularly fine Quaich (7½ in. diam.) by William Clerk, Glasgow, 1698. The foregoing come from Colonel Sir Ian Walker Okeover as does an unusually small Elizabeth I standing salt only 2 in. high, fully marked for 1578. Lord Swansea has sent to this sale an interesting group of foreign silver with a fine 17th century Riga tankard, whilst Lord Brassey's contribution, although principally English, shows a Norwegian tankard by Jan Reimers, Bergen 1660.

FURNITURE. Sales on the **2nd, 9th, 23rd and 30th** are made up of good examples of English and Continental 18th and early 19th century. The most attractive sale is on the **16th** with a Louis XVI kingwood commode stamped J. N. Petit, a transitional marquetry example stamped Leleu, three Louis XVI bureaux plats, a Regence upright chest stamped B. C. Turcot, a Louis XVI mahogany secretaire a abattant in the manner of Adam Weisweiler; two important Kashmir carpets feature among the textiles which, as usual conclude this and the other furniture sales.

OBJECTS OF VERTU. The sale on the **13th** already mentioned contains a small collection of the highest importance composed of 18th and early 19th century watches and bibelots designed as every sort of fantaisie and enamelled in brilliant colours, the pièce de

résistance being a gold and enamelled scent spray in the form of a miniature duelling pistol almost exactly similar to the example from Cliveden which was photographed in the catalogue of the Exhibition of Treasures from National Trust Houses held at Christie's in January 1958; another great rarity is a complete Meissen chess set in almost perfect condition. There will be another sale of Objects of Vertu on the **28th** containing a wide range of English miniatures.

SOTHEBY'S

April 7th. Chinese porcelain, and works of art including an important coral carving of Ho Hsien Ku. **April 8th.** Modern etchings, aquatints and lithographs, including works by Corinth, Corot, Daubigny, Géricault, Matisse, Millet, Picasso, Rouault, and Villon; also a fine collection of etchings by Camille Pissarro, the property of his grand-daughter Miss Orovida Pissarro, including artist's proofs in colours of *Eglise et ferme d'Eragny*, *Paysage à l'Herbe*, *Marche de Gisors*, and *Baigneuses gardeuses d'Oies*. **April 9th.** Fine English and Continental silver and plate, including a set of four William III table candlesticks, maker's mark J.B. 1695, a set of six William III oval trencher salt cellars, maker's mark A.S., 1700, two Charles II tankards, 1680/81, a George I tea kettle by Paul Crespin, 1724, a George II cake Basket by Eliza Godfrey, 1757, and a pair of George II double-lipped sauceboats, 1724, also a large pair of Norwegian table candlesticks, maker's mark K.S. Christiana 1774, a German silver-gilt salver on foot, engraved with the arms of Spain and Savoy by Johann Ludwig Bitten I, Augsburg, c. 1705, a Danish tankard by Jans Nielson, Randers, Copenhagen, c. 1740, and a Louis XIV table bell, Paris 1675. **April 10th.** Works of art, bronzes, carpets, English and Continental furniture. **April 14th.** Fine English Pottery and Porcelain, including a Bristol Delft Election plate, a fine Shenstone portrait teapot with stand by J. Voyez, a Liverpool jug inscribed "I.H. 1772", and two superbly painted Bow vases. **April 15th.** Old master paintings and drawings. **April 21st.** Chinese pottery, armorial porcelain and works of art, including a rare standing T'ang figure of a horse. **April 22nd.** Fine 18th century and modern paintings and drawings, including three watercolours by J. M. W. Turner, R.A., *A View of Petworth Park*, *Lake Nemi*, and *Brunnen, Lake of Lucerne*, a fine watercolour, *Mary Magdalen washing the feet of Christ*, by Blake, a group of five pictures by J. F. Lewis, an attractive series of Continental views by James Holland, eight paintings by Cornelius Kriehoff, and works by Fermeley, Millet, Reynolds, Rossetti, Stubbs, Alma-Tadema, Watts, and Frederick Walker. **April 24th.** Fine works of art, oriental carpets, tapestries, English and Continental furniture. **April 28th.** English and Continental pottery and porcelain. **April 29th.** 18th century and modern paintings and drawings. **April 30th.** English and Continental silver and plate. **May 1st.** Works of art, oriental carpets, tapestries, clocks, English and Continental furniture.

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April 8th. Carpets and rugs, porcelain, glass, bronzes, clocks, etc. **April 9th.** Antique and modern furniture. Old and modern pictures of the 17th, 18th and 19th century English, French, Italian and Dutch schools. The collection includes a number of good 19th century pictures, in particular a Munich School picture by R. Epp, a Continental landscape by Wagner, a Welsh landscape by S. R. Percy from the collection of John Phillips, R.A., an interesting set of six cock-fighting panels, a fine picture by V. Loria, "The Christening", and a religious figure subject, on panel, in the style of Lorenzo Costa. **April 10th.** Fine sporting and coaching prints, also military, naval and marine prints and drawings and old and modern water-colours. **April 15th.** China and silver. **April 16th.** Antique and modern furniture, old and modern pictures. **April 22nd.** Carpets and rugs. **April 23rd.** Antique and modern furniture. Old and modern pictures. **April 29th.** Superior china, clocks, bronzes, etc. **April 30th.** Antique and modern furniture. Old and modern pictures.

PARKE-BERNET, NEW YORK

The renowned collection of French XVIIIth century furniture, objects of art and modern French paintings formed by the late Thelma Chrysler Foy (Mrs. Byron C. Foy) will be sold at public auction at the Parke-Bernet Galleries Inc. (New York), by order of the executors of her estate, in May of this year, exact dates to be announced later. A conspicuous feature of the cabinetwork, which is of the Louis XV and XVI periods, is the inclusion of so many small, delicate tables and commodes in pairs or with companion pieces, rarely to be seen in such superb quality, most of them signed by maîtres ébénistes. There is also an unusual group of XVIII century decorated black lacquer furniture. The porcelains, mainly white glazed, comprise Mennecy, St. Cloud, Sèvres, and English XVIIIth century specimens. A choice group of French modern paintings offers major works by Renoir, Degas, Vuillard, Boldini and Toulouse-Lautrec. There are also paintings by Lancret, Quentin de la Tour, and Schall, as well as a number of fine XVIIIth century drawings. The Foy collection was located at both their town residence and Locust Valley, L.I. estate. Because of the meticulous, professional care which it received, the collection is in an exceptionally perfect state of preservation. Elaborate catalogues, with numerous colour plates and gravure inserts, are now being prepared.

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(Continued on page 134)

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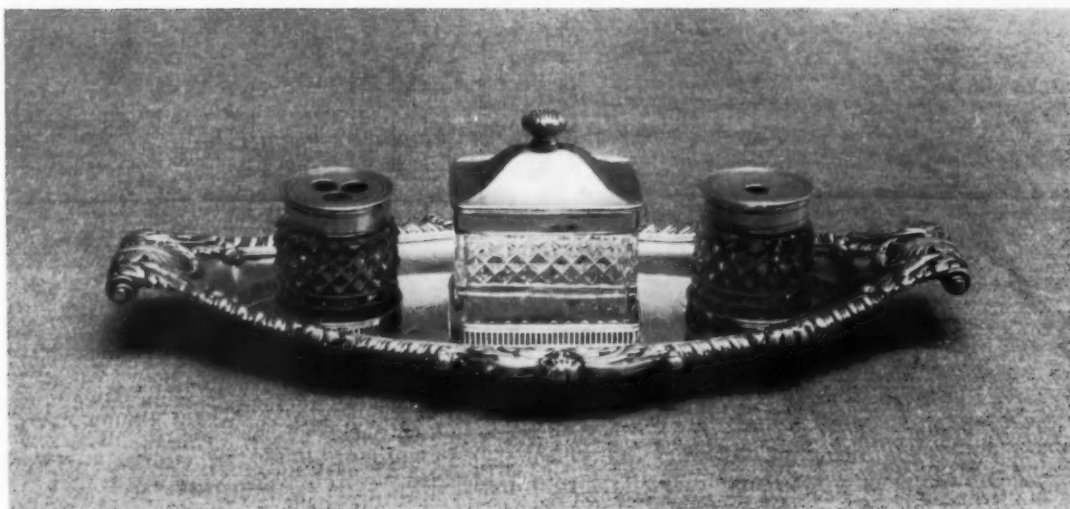
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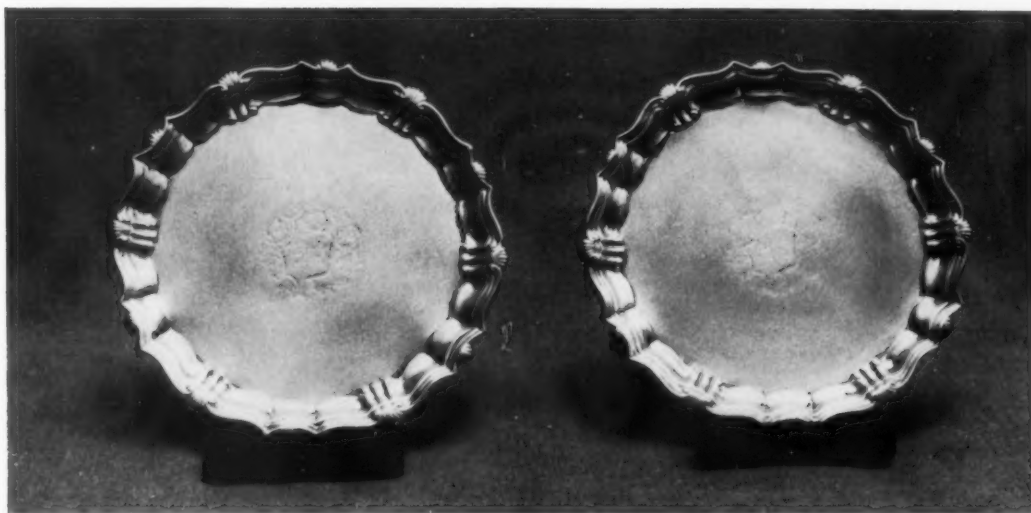
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